

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. IX.—NO. 3.

NEW YORK, WEDNESDAY, JULY 16, 1884.

WHOLE NO. 231.



LOUISE GAGE COURTNEY.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months \$30.00 | Nine Months \$60.00
Six Months 40.00 | Twelve Months 80.00
Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JULY 16, 1884.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Mgr.
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....	Chicago, Ill.
Mr. E. M. BOWMAN.....	St. Louis, Mo.
Mr. H. CLARENCE EDDY.....	Chicago, Ill.
Mr. H. G. UNDERWOOD.....	Milwaukee, Wis.
Mr. HENRY CARTER.....	New York.
Mr. A. R. PARSONS.....	New York.
Mr. A. J. HOLDEN.....	New York.
Mr. A. A. PATTI.....	New York.
Mr. S. P. WARREN.....	New York.
Mr. F. B. SAUTER.....	New York.
Mr. S. AUSTIN PRATER, MUS. D., ORO.....	New York.
Mr. EDWARD IRENAUS STEVENSON.....	New York Independent.
Mr. H. E. KREIBEL.....	New York Tribune.
Mr. GUSTAV KOMB.....	New York Sun.
Mr. LEOPOLD LINDAU.....	New York Mail and Express.
Mr. HENRY T. FINCH.....	New York Evening Post.
Mr. MAX MARITZER.....	New York.
Dr. LOUIS MAAS.....	Boston, Mass.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Seashell,	Sara Jewett,	Hubert de Blanc,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Roz,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nondica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Hendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejó,	Stagno,
Kellogg,	Lilian Ocott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Albani,	Richard Wagner,	John T. Raymond,
Annie Louise Cary,	Theodore Thomas,	Lester Wallack,
Emily Winant,	Dr. Damrosch,	McKee Rankin,
Lena Little,	Campanini,	Boucicault,
Muriel Celi,	Gundaginni,	Osmond Tearle,
Chatterton-Bohrer,	Constantin Sternberg,	Lawrence Barrett,
Mme. Fernandez,	Dengremont,	Rossi,
Lotta,	Galaasi,	Stuart Robson,
Minnie Palmer,	Hans Halatka,	James Lewis,
Donald,	Arbuckle,	Edwin Booth,
Marie Louise Dotti,	Liberati,	Max Treuman,
Geisinger,	Ferranti,	C. A. Cappa,
Furch-Madi,	Anton Rubinstein,	Montegrifo,
Catherine Lewis,	Del Puente,	Mrs. Helen Ames,
Blanche Roosevelt,	Joseph,	Marie Litta,
Sarah Bernhardt,	Mme. Julia Rive-King,	Emil Scaria,
Titus d'Envesti,	Hope Glenn,	Hermann Winkelmann,
Mr. & Mrs. Geo. Henschel,	Louis Blumenberg,	Domizetti,
Charles M. Schmitz,	Frank Vander Stucken,	William W. Gilchrist,
	Frederic Grant Gleason,	Ferranti,

THE FORMATION OF AN "AMERICAN COLLEGE OF MUSICIANS."

AT the notable gathering of the Music Teachers' National Association, at Cleveland, Ohio—a gathering notable in quality and numbers, as well as in spirit—it was decided, enthusiastically and unanimously, that it was desirable to proceed to permanent organization. Thereupon the committee of the whole, in accordance with the power vested in it by the M. T. N. A., resolved itself into the founders or charter-members of the institution under the name "American College of Musicians." A constitution was adopted, and a board of eighteen examiners elected to examine teachers in six departments, pianoforte, voice, organ, stringed instruments, musical theory, and rudimentary (teachers of music in public schools.)

By the terms of the constitution, this board of examiners in turn elected the officiating president, first and second vice-presidents, and a board of seven directors from their own number.

The charter members elected as the board of examiners

the following persons, and this election created the first body of "Fellows" of the college:

Pianoforte, Wm. Mason, Wm. H. Sherwood, Louis Maas; voice, Mme. Louisa Cappiani, Chas. R. Adams and J. H. Wheeler; organ, H. Clarence Eddy, S. P. Warren, and S. B. Whitney; theory, W. W. Gilchrist, Frederic Grant Gleason, and E. M. Bowman; orchestra strings, Dr. Damrosch, Henry Schradieck, and S. E. Jacobsohn; rudimentary, Arthur Mees, Julius Eichberg, and John W. Tufts.

The most careful and commendable spirit pervaded the meeting in the election of this body. It was determined to make only recognized musicians members of the first body of "Fellows."

After this election, there being a quorum present, the board held a meeting and elected as the officiating the following persons: President, E. M. Bowman; First Vice-President, H. Clarence Eddy; Second Vice-President, S. B. Whitney; Secretary and Treasurer (who by the terms of the constitution may be chosen from among the active membership of the M. T. N. A.), thus forming the connecting link between the two bodies, the college and the M. T. N. A.), A. A. Stanley; Board of Directors, W. W. Gilchrist, William H. Sherwood, Louis Maas, F. G. Gleason, Charles R. Adams, S. E. Jacobsohn, J. H. Wheeler.

Besides other powers and duties, this board will have the power to confer the honors of the college upon such musicians as have proved by long and distinguished services to the cause of musical art, that they deserve such recognition, thus waiving the formality of examination. Distinguished foreign musicians will be invited to accept the college honors also.

It was decided to institute three grades of examination, the highest covering a comprehensive knowledge of the resources of musical art and special powers in some particular direction. Candidates successfully passing this examination will be entitled to a diploma and the degree "Master of Musical Art."

A second and somewhat less exacting examination, covering special powers as an executant in some direction, and a working knowledge of harmony, simple counterpoint, and fair attainment in musical history, theory of teaching and acoustics. Successful candidates in this examination will receive the diploma and the degree "Fellow of the American College of Musicians."

The third and lowest grade of examination will cover what a person should know in order to conduct the earlier studies of the musical student. Successful candidates for this examination will be given a certificate of competency and admitted to membership in the College of Musicians. The examinations are to begin next year. It will be noticed that none of these titles can be formed into a "handle" (such as "Dr.") to attach to one's name. One can still remain plain "Mr." John Smith, but have the privilege, in the two upper degrees, to sign the proper title, if one wishes to, in the proper place, the same as a "Master of Arts" (M. A.). This, it would seem to us, is entirely in accordance with the spirit of American ideas of titles.

IT is a matter for congratulation and an omen auguring well for the future of the "American College of Musicians" that the first board of examiners chosen consists only of first-class men in their respective departments, and of musicians, who by their high positions, may safely be supposed to be above all smallness and jealousies, such as usually form the rock upon which previous efforts at the formation of musical organizations have gone to pieces. No higher court of pianoforte playing, for instance, could well be chosen in this country than that of the above-named three judges, and the same may be said of the others, more especially the organ, theory, orchestration and stringed instrument departments. We are pleased to note that two such distinguished violinists as Messrs. Henry Schradieck and S. E. Jacobsohn, of Cincinnati, are united as examiners in their department. They are both true artists, and as such must have the welfare of their art at heart. It gives us also cause for some pride to be able to state that almost the entire faculty of the new "American College of Musicians" are personally interested in THE MUSICAL COURIER, either as contributors or at least as subscribers, as THE MUSICAL COURIER was to some extent instrumental in the realization of the new institution and shall continue to lend its influence to the "American College of Musicians" as long as the latter's useful and necessary activity shall tend to elevate the standard of musical art in this country.

Volume II. of "The Library of Musical Rarities," edited by the famous critic, Oscar Chilesotti, and published by Ricordi, Milan, has appeared. It contains the dance music of Giovanni Picchi, the celebrated Venetian organist (1621), and is beautifully printed.

WANTED—FOR THE UNITED STATES ARMY competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



THE RACONTEUR.

ON SUNDAY I stood on the Mall in Central Park and saw a sight seldom surpassed in attractiveness. The promenade, the adjacent walks, and the grass-plots adjoining were thronged with contented humanity listening to excellent music by Cappa's Seventh Regiment Band.

Maidens and young men were abundant. Mothers with young children just tottering out of their creeping epoch of growth, even with babes in their arms, were present—and so were their husbands, one now and then content to let his wife serve as common carrier for the family.

There was a sea of bright, animated faces. There were sparkling eyes, cheerful converse, a genial, general flow of happy spirits which any lover of his fellow-kind might enjoy to the full. The grass-plots were given over to those who might require recreation and who appreciated the day, the hour and the music.

There was nothing boisterous, nothing shocking to the sense in this happy congregation.

Congregation? Heaven forgive the expression! The word is applied to people who assemble in an edifice of brick, stone or wood, listen to one man interpreting God according to his ideas, following a routine laid down by some human authority, and having a chance once in a while, in the churches of old-fashioned denominations, to open their mouths and sing a few words of P. S. to the minister.

And I have applied the word "congregation" to a multitude in the open air in Central Park! But that is nothing compared to the heinous offence of making this applicable to a Sunday assembly.

I am now coming to my real purpose. I call on Commissioners Viele, Wales, Olliffe and Crimmins to put a stop to Sunday concerts in the Park. These concerts are an unholy institution, begotten of the devil, born in iniquity, and destined to relegate to perdition not only the people who patronize them, but the Park Board as well.

Who am I, that I make this demand? Just now I am the Sabbath Committee. I have got myself up especially to run the Sabbath. I know what is good on Sunday for everybody else if I don't for myself. I hate to see a wicked multitude of children, maids and mothers happy. Instead of standing under God's own blue sky, beneath His trees, upon His grass, in the open pure air, and there worshipping Him by being spontaneously happy and listening to good music, these miserable sinners should shut themselves up in a building of brick or stone and serve Him there—if they can get a chance between the man in the pulpit and the modern choir tucked away in a gallery.

I say to the Park Department:

Gentlemen—This music in the Park has not been publicly asked for. There has been no meeting of taxpayers demanding it. The Governor of the State of New York has not embodied any such demand in a message. The people may want it. The police don't. The Rev. James Chambers, pastor of the Calvary Presbyterian Church, at Madison avenue and 113th street, doesn't want it. He knows more of God than the people do. He thinks—with myself—that this Sunday music is only the vanguard of a Continental Sunday. It means that the people of New York are being let through the flume of enjoyment into the whirlpool of perdition. It is a sure sign that the bars of restraint are being let down to enable tired humanity to get a little sniff of God's blessings, which will only send them to Hades because they got the sniff. Chambers and I are down on the sniff.

Hear ye, therefore, O, Park Commissioners Viele, Wales, Olliffe and Crimmins (and Brother Barker, too): If you don't stop this thing, and obey the fanaticism of this self-constituted Sabbath Committee (John Elliott, W. W. Atterbury, J. Pierpont Morgan, John E. Parsons, Gustav Schwab and F. S. Winston—the Rev. Chambers and The Raconteur thrown in) we hereby consign you all to eternal damnation.

We—the Sabbath Committee, the Rev. Chambers and I—have comfortable houses and can have music at almost any time. We therefore protest as taxpayers that we eight persons shall dictate how this Sunday multitude of unregenerate thousands shall worship God, how these people shall breathe, how they shall eat, drink and sleep. We don't want 'em to have any pleasure at our expense, or their own, unless we show 'em how. Amen!

Opera-Plot Sonnets.

XI.

"FRA DIAVOLO."

Fra steals the knives and silver in hotels,
And courts the chambermaids of the same.
He never knew what mercy was, or shame;
A Colt's revolver in his bosom dwells.
The prisons of the land show empty cells;
So he, with passion that no soul can tame,
Puts English travelers thro' fire and flame,
And chucks their guide-books in the deepest wells.
But he is caught at end of act called third,
And to a tree his noble frame is tied;
Then he is larruped with a bison hide,
And gentle priests inform him how he erred.
Then, to wipe out his crime, so fierce and black,
They fire explosive bullets through his back.

XII.

"LA TRAVIATA."

Violetta, who a Quaker life don't lead,
Is purified by love when *Fred* appears.
She spouts her jewels in repentant tears,
And to find country lodgings doth proceed;
For she has changed, and very much, indeed.
Fred's father visits her with threats and leers
And tears her from his son; so, full of fears,
She takes to gin until her two lungs bleed.
But *Fred*, who is no dupe, swears she is pure,
And rushes with a Cook's excursion check,
To drag her back to Paris and its charms.
The ticket is for two, you can be sure;
But she, pirouetting round his bearded neck,
Lets her ghost gently slide within his arms.

CUPID JONES.

The Concert System in Berlin.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER by H. D.]

(Continued.)

IT would demand the nature of a grave-digger to give attention to the decadence of so great a number of art productions which, for half a century or more, have been the delight and pride of a nation. It were unmanly, on the other hand, to close one's eyes to the fact that even art must have its cemetery, and that it possesses elements which, like all earthly things, are liable to decay; that it were but a false reverence even to exhibit anew the faded robes of state of a past age as the most precious adornment of the present. There are forms which, like Homer and Bach, seem to be endowed with eternal life, for that which at times appears obsolete in the latter—for example, his *Aria*—is based upon so deep a foundation, upon so broad and abiding a style of thinking and feeling, that its separate ornaments, little as they may please the taste of our day, seem but a matter of indifference. As for Haydn, his entire mode of thinking may easily disagree with our style of being and feeling. We are no longer so unsophisticated as he is, and, what is more important, we cannot, nor do we desire any longer to be so. In considering this question we must discriminate carefully between old and antiquated. Old refers but to the relation of time; antiquated includes an aesthetic condemnation. The former almost always improves us; the latter constitutes a disadvantage. An age of political agitation and social revolution can sustain but an historical relation with an art which is rooted in political still-life and the narrow boundaries of patriarchal domestic existence. With this remark we do not rob of a single leaf the laurels of an artist of the highest rank and of the greatest influence upon his own century, but it is, as we have remarked, a false grief which devotes itself to the departed in an unwise measure and at the expense of the living. Besides, we will perceive in all those institutions which progress with their time—such as the Berlin Peoples' Concerts, the Gewandhaus in Leipzig, &c.—that, consciously or unconsciously, this fact has been put to account. A Haydn symphony may, it is true, be given an exceptional hearing, and very properly, but it is no longer an indispensable feature of these performances, as is the case with the Beethoven symphonies.

The Berlin Peoples' Concert is suffering from an evil, of which, in consequence of its universal acceptance by the public and the justifiable insistence of a host thoughtful of his own interests, it is difficult to predict the end. *Polyhymnia* appears in the incredible companionship of *Ceres* and *Gambirinus*. There are certain things which preclude each other; one can hardly say a prayer and eat a roll at the same time, and to enjoy art is but another form of prayer. The atmosphere of these temples of art bears the unmistakable incense of a restaurant and a third-class restaurant at that. We do not perceive the odor of troubles but of onions. For me, even a composition like the second finale from "Don Juan" becomes unbearable from the naturalness of the passage, "Cheerful be my supper," in spite of all the vitiating invitation which is expressed at the beginning of the same. What can then be said when that sorrow of all humanity contained in the ninth symphony, this instrumental passion music, is played to the accompaniment of overflowing goblets,

or when the elfs of the "Midsummer Night's Dream" are redolent of fricandeaux? Everywhere there obtrudes this presence of waiterhood amid all our enjoyment of nature as well as of art. Even forests rustle with napkins, and the flowers bloom as though they were served up. The whole world partakes of the physiognomyless aspect and all the unrestraint of an inn, and I should not be astonished if it were soon no longer possible to take an oath without a well-filled beaker.

Lacking this cardinal fault I might regard the Peoples' Concert as the concert of the future. The orchestra is the natural element of public music-life, all other forms are but makeshifts. If we except the string-quartet, all chamber-music belongs rather to the home than to the concert hall, and even the quartet appears strange and frosty in a large hall. Orchestra and chamber music bear about the same relations to each other as public and private life. All the *mezzo voce* of emotional life, all personal experience, and the separate circumstances of each existence are not adapted to publicity. On this account, those writers alone who are universal and objective can write well for orchestra. From this fact arises the great difference between Schumann's and Beethoven's orchestras. In the one we hear the single individual, in the other humanity.

(To be continued.)

Rossini as a Wit.

By F. S. SALTUS.

(Concluded.)

ROSSINI, speaking of Pacini's wonderful gift of improvising operas in a couple of weeks, said: "That man is an improvisatore; if he only knew something about music, he would beat us all." Pacini and Rossini were intimate friends, but the author of "Barbiere" spared no one when he could say a wicked or witty thing.

Speaking of the overture of "Comte Orey," which is not one of his best, Rossini said: "It is not my fault. I was out fishing with Aguado, the banker. We were up to our knees in water, and while I was composing it he talked to me about Spanish finances."

"Maestro!" said the mother of a young girl who was studying for the stage, "tell me if my daughter has voice enough; if not, I would prefer her to remain an honest woman instead of going on the boards." "Well," said Rossini, "your daughter would sing well if she had any voice; but she had better be an honest woman—if possible."

"Maestro," said a bad and fat dilettante, to Rossini, "do you not think I can become a good singer?"

"Do you want my candid opinion?"

"Yes, indeed, maestro."

"Well, you will never succeed as a singer, but perhaps as a dancer."

"Dancer! But don't you see how fat and heavy I am?"

"Precisely; but I've seen any quantity of bears dance."

"Maestro," asked a nonentity of Rossini, "do you remember that famous dinner given to you at Milan when they served a gigantic macaroni pie? Well, I was seated next to you." "Indeed," replied Rossini. "I remember the macaroni perfectly, but I don't remember you."

Always guying his contemporaries, Rossini even wished to fool posterity. When he was building his little palace at Passy he threw some coins of the time of Caracalla upon the foundations and said: "In five or six hundred years when the archaeologists excavate here, they will believe that the Romans stayed at Passy and will write interminable books about these coins. Who knows but perhaps I am sowing members of the Institute!"

Much has been said concerning the friendship existing between Rossini and Carafa. Carafa, after the performance of one of Rossini's operas, would exclaim: "What a lucky dog Rossini is! He knows very little and yet he always succeeds," while Rossini, after one of Carafa's operas was brought out, would say: "What a shame! Carafa's a genius, and yet he only writes failures!"

Once, when Rossini was rehearsing one of his operas in a small theatre in Italy, he noticed that the man who played the horn was always out of time. "Who is that playing on the horn in such an unholy way?" "It is I," said a tremulous voice. "Ah, it is you, is it? Well, go right home." The horn player was Rossini *à la*.

A young composer presented Rossini with his new opera, and asked his opinion. After having examined it Rossini said: "It is fine and new; only what is fine is not new, and what is new is not fine."

Another young composer asked Rossini to look at his score, and make a cross wherever he found an error. After a few days Rossini returned the work, and the author anxiously turned over the pages but found no crosses. "Ah," he cried, joyfully, "then you have found no faults." Rossini smiled and said, "If I had put a cross over every mistake I found it would not be an opera, it would be a cemetery!"

Here are the titles given by Rossini to some of his compositions for pianofortes:

"Tarentelle pur sang."

"Valse boiteuse."

"Echantillon de blague mélodique."

"Prélude Convulsif."

"Headache in ré mineur."

"Dislocation in F sharp."

On the last page of the manuscript scene of his "Petite

Messe Solennelle," performed for the first time on March 14, 1864, Rossini wrote the following letter:

"PASSY, 1863.

"Good God! Here is my poor mass. I have written sacred music, and *de la sacrée musique* also. Thou knowest that I was born to write opera buffas, and that all my patrimony consists in a little heart and still less science. Be therefore blessed, and give me paradise.

G. ROSSINI."

Rossini happened to go to the Grand Opera one night in Paris, and when he entered a sextette was being sung, but as the tenor and soprano were celebrated stars, the singers of the other four parts modestly refrained from participating to any great degree. The stars, it seems, were not favorites of Rossini's, and turning to a friend, he said: "The four men there who are not singing are witnesses no doubt. They ought to stop *this awful duel*."

Once a lady was introduced to the maestro, and said: "I really am greatly embarrassed. I do not like to call you *Mr. Rossini*, nor can I simply say *Rossini*. I do not know what to say."

"Madame," responded Rossini, gravely, "Appelez moi votre petit lapin bleu." (English equivalent: "Call me your own little darling, your little tootsy wootsy.")

A variation of the old, old story, dating from the time of Eulenspiegel (Tyll owiglass 1300-1350), was revived by some Parisian journalist. An organ-grinder used to go every day to Halévy's house and play a cavatina from "Barbiere" under his window, until finally the author of "La Juive" became exasperated and called the offender up to his room. He then said to him: "Here are twenty francs; now go every day to a certain house (Rossini's), and play this other tune you have in your organ (a melody from Halévy's "Guido e Genévro) for three hours at a time."

"Monsieur," replied the organ-grinder, "I would be most happy to do so, only Signor Rossini has given me *forty francs* to play 'Il Barbiere' under your window!"

Once, in 1867, Rossini, Auber and others were listening to some music in the rooms of the maestro. Rossini, strangely overcome, when a certain melody was being played, began to sob convulsively. His wife came to him and endeavored to calm him. "Ah," said he, "I cannot help it; no one could; look over there (pointing to Auber), see, he is crying, too, the old 'Cheval de Bronze.' If he does, I must!"

("Le Cheval de Bronze" is one of Auber's most celebrated operas.)

Rossini's memory was anything but retentive, especially in respect to the names of persons presented to him. This forgetfulness was frequently the cause of much merriment whenever Rossini was in company.

It is related that one day he met Bishop, the English composer. Rossini knew the face well enough and at once greeted him. "Ah! my dear Mr. —," for the life of him he could get no further, but to convince him that he had not forgotten him he began whistling an air from one of Bishop's operas, a compliment which Bishop recognized quite readily.

On one occasion Rossini was invited to dinner in a private family, and the dinner happened to be poor in quality and quantity. After dessert the hostess turned to the composer and said:

"Maestro, you have conferred a great honor upon us by accepting our invitation to dine. When will you come and dine again?"

"Right away, madame!"

Victor Massé.

VICTOR MASSÉ, who died in Paris last week, was born at Lorient, March 7, 1822. He studied at the Conservatory of Paris and gained the prize for composition in 1844. After his return from Rome he composed romances on Victor Hugo's poems, especially "Les Orientales," and in 1852 his first work in one act was produced, "La Chanteuse Voilée." His first great success was "Les Noces de Jeannette," a little masterpiece which has been given in this city, but not of late years. It was last produced in this country in Baltimore, in 1880, by Caroline Richings. "Galatée," in three acts, followed, in which Madame Ugalde became famous, and "La Flançée de Diable" and "Les Saisons" continued the series of successes. Massé's other operas are "La Reine Topaze," "La Favorite et l'Esclaire," "La Fée Carabosse," "Le Fils du Brigadier" (1867), "Fior d'Aliza," and "Paul et Virginie" (November 15, 1876). His opera called "Petrarque" was given at the Opéra Populaire. In 1866 Victor Massé was made Professor of Composition at the Conservatory of Paris, and in 1872 he was elected to Auber's seat at the Académie des Beaux Arts. He was an officer of the Legion of Honor.

A practical New England mother thus counseled her son when he became of marriageable age, with respect to "musical" young ladies: "If the young lady manifests a predilection for Strauss, she is frivolous; for Beethoven, she is impractical; for Liszt, she is too ambitious; for Verdi, she is sentimental; for Offenbach, she is giddy; for Gounod, she is lackadaisical; for Gottschalk, she is superficial; for Mozart, she is prudish; for Flotow, she is commonplace; for Wagner, she is idiotic. The girl who hammers away at 'Maiden's Prayer,' 'Anvil Chorus' and 'Silvery Waves' may be depended upon as a good cook, and healthful. But, last of all, pin thou thy faith upon the calico dress of the girl who cannot play at all!"

PERSONALS.

GIOVANNI FROJO.—This celebrated pianist, composer and writer on musical matters was born at Catanzaro in 1847. At the age of ten he began the study of the piano, under Prof. Giuseppe Bassi, and after four years he published a waltz and a mazurka. In 1866 he entered the college of St. Peter a Majella, Naples, and in 1869 made his debut as a pianist in concerts. In 1870 his first "Messa di Gloria" was performed in the cathedral of his native town, and he resides there at present, giving lessons. In 1874 Signor Frojo published a method for piano study called "La scuola del meccanismo," which was highly praised by the musical institutes of Europe. His best known *morceaux* for piano are "Costanza," op. 14, "Il Gondoliere," op. 32, "La Campana dell'Eremita Faggio," op. 78, and "Fantasia Brillante," for two pianos, op. 70. As a musical *littérateur*, Frojo has written some excellent works, notably an historical and critical essay on Greek and Egyptian music (1873), a biographical dictionary of musicians; and the "Life of Muzio Clementi" (1878). His albums, melodies and canzoni are celebrated.

SINGING OUT WEST.—Miss Fanny Kellogg is engaged as the principal soloist by the Western Musical Festival Association for two festivals; one in Clear Lake Park, Ia., August 12; the second in Chamberlin, Dak., August 21, for which she is to receive one thousand dollars.

MARIO AND HIS FAVORITE OPERAS.—Mario, from the year 1838 to 1870, sang 931 times in opera. He appeared 225 times in Donizetti's operas, 170 in Meyerbeer's, 143 in Rossini's, 112 in Verdi's, 82 in Bellini's, 70 in Gounod's, 68 in Mozart's, 30 in Flotow's, 12 in Cinarosa's, 12 in Auber's. His favorite operas were "Lucrezia Borgia," "Les Huguenots" and "Barbiere." The first he sang 91, the second 119, and the third 102 times. In "Faust" he sang 59 times, "Favorita" 49, "Don Giovanni" 47, "Prophete" 45, "Puritani" 44, "Rigoletto" 32, "Don Pasquale" 32, "Martha" 26, "Ballo in Maschera" 29, and "Trovatore" 28.

DONIZETTI, VERDI, BELLINI AND ROSSINI IN NEW YORK.—The following operas by Donizetti have been given in New York since Italian opera has been sung in this city. Mr. Max Maretzek produced the greater part of them for the first time: "Anna Bolena," "L'Elisir d'Amore," "Parisina," "Torquato Tasso," "Lucrezia Borgia," "Genuina di Vergi," "Lucia," "Belisario," "Betty," "Roberto Devereux," "La Fille du Régiment," "Polinto," "La Favorita," "Linda," "Don Pasquale," "Don Sebastiano" and "Maria di Rohan." If the great impresario had a company to-day he would produce Donizetti's great posthumous opera, "Il Duca d'Alba," but we are still doomed to hear "Martha" and "Trovatore."

Of Verdi's operas New York has heard "Ernani," "Nabucco," "I Lombardi," "Traviata," "Trovatore" (100,000 times), "I due Foscari," "Macbeth," "Aroldo," "Luisa Miller," "Don Carlos," "Aida," "Rigoletto," "Attila," "Ballo in Maschera" and "Sicilian Vespers."

Of Bellini's we have had "Norma," "Puritani," "Sonnambula," "Straniera," "Pirata," "Romeo and Juliet" and "Beatrice di Tenda."

Of Rossini's, "Tancredi," "L'Italiana in Algieri," "Barbiere," "Otello," "Cenerentola," "Mosè," "Gazza Ladra," "La Donna del lago," "Semiramide," "William Tell," "Stabat Mater" and acts from other works.

WEINGARTNER AS CONDUCTOR.—Felix Weingartner, the poet and youthful composer of "Sakuntala," an opera in the truly Wagnerian style, is engaged for next season as second conductor in Königsburg.

BRAHMS IN A THREE-FOLD CAPACITY.—Dr. Johannes Brahms has received and accepted an invitation from the "Società del Quartetto," at Milan, for April next. He will appear there in his three-fold capacity of composer, conductor and pianist.

STOCKHAUSEN'S NEW BOOK.—An interesting and valuable book is shortly to be published in the Peters' edition, Professor Julius Stockhausen's "Singing-method." This celebrated Frankfurt teacher has just finished the work, which is said to be excellent, and to contain a vast amount of material for study.

THE RAFF ANNIVERSARY.—The Raff Conservatory of Music at Frankfurt-on-the-Main observed the anniversary of Joachim Raff's death (June 25) by a grand concert, in which Dr. Hans von Bülow and the violinist Fleischhauer, of Meiningen, participated. The proceeds are to be devoted to the erection of a monument to Joachim Raff.

A DANGEROUS BUSINESS ALL AROUND.—A Parisian journalist addresses his countrywomen as the Beethovens and Mozarts who compose the symphonies of the Parisian toilets the world over. This is a new application of 'airs and composers.

PATTI AND THE MARQUIS.—Reports from abroad are once more in circulation that Mme. Patti contemplates utilizing the new French law of divorce. It is to be hoped that she will in time ascertain her true matrimonial condition with reference to foreign and domestic states.

SEEKING THEIR TRUE LEVEL.—Pauline Lucca has confessed that she has been singing for £150 a night. This indicates that the panic has at last struck the high mark of prima

donna prices, and that a fearful tumble has begun in that stock, which the bulls have been controlling of late years.

A PROBLEM IN ARITHMETIC.—Mme. Christine Nilsson has declined Mr. Gye's offer of \$2,000 a night for an engagement in this country, with her expenses hither and return thrown in. At least, so she declares. An enterprising newspaper man sought to induce the singer to give her reasons for declining such an onslaught of ducats. Nilsson played coy in assigning a cause, and at last, with middle-age archness, said: "Well, if Mme. Patti is worth \$4,000 a night, Christine Nilsson is worth \$3,000." This indicates plainly that Nilsson concedes that she is worth at least \$1,000 less a night than Patti! Should Mme. Patti sing for \$1,000 a night—a possible state of affairs in the present bear tendencies of the prima donna market—Mme. Nilsson would then come down to about her real worth as a singer.

WHERE IS LENCIONI?—Signor Luigi Lencioni, the well-known buffo, who traveled through the South with the Brignoli "Don Pasquale" Company, and appeared last in concert at Galveston, Tex., with Louis Blumenberg, the 'cellist, in the latter part of May, has been missing since that time. When last heard from, Sig. Lencioni was reported seriously ill and without funds. Letters written by his anxious family in this city, to the various hotel proprietors in Texas, have failed to produce any information of his whereabouts.

SIR MICHAEL COSTA'S WILL.—By the will of the late Sir Michael Costa, the whole of his property goes to his brother for life, and on that gentleman's death the proceeds are to be devoted to the foundation of scholarships in connection with the Royal Academy of Music.

A RUMOR ABOUT PATTI.—The London *Musical World* has the following: "Adelina Patti is engaged by M. Maurel for the Italian opera, Paris, next season, and will appear on the opening night in 'La Traviata.'"

BÜLOW'S METHOD.—Hans von Bülow, who is teaching the upper piano classes at the Raff Conservatory of Music at Frankfurt-on-the-Main, makes use exclusively of the Klindworth edition of Beethoven's sonatas in preference to his own. This speaks equally well for the Klindworth edition and for Mr. Bülow's often-questioned unselfishness.

Max Maretzek Souvenirs.

With kidded palms, all radiant with glory,
I see you lead that hackneyed "Trovatore";

Or, glaring at your Hessian band uncanny,
Direct the choral masses of "Ernani."

Again (act 1st), when glims are partly doused,
I see your baton wave the notes of "Faust";

Or, with the calm of President C. Arthur,
Hitting the desk and going for old "Martha."

The happy days of sixty-three return;
I watch you with a fire artistic burn,

Turning at times to curse the stupid fellows
Who bang the drums or martyrize the 'cellos.

Then, when the act is o'er (a favorite hobby),
I see you gently cartwheel to the lobby,

Where, in five tongues, to men of all conditions,
You laugh and joke and tender free admissions,

While all the season thro' you use your fibres
To mount new operas for your subscribers,

Which in this city has been done no more
Since Anno Domini 1864. CUPID JONES.

The Removal of Petrella's Bones.

A NUMBER of Neapolitan gentlemen have opened a subscription to obtain funds to remove the bones of the great composer, Petrella, from Genoa, where he died on April 7, 1877, to Palermo, his birthplace. We are glad to hear this, but it should have been done before. Petrella was the only musician in Italy who was able to compete with Verdi after the death of Donizetti and Bellini and the retirement of Rossini. He was equally good when treating serious or light music. His "Precauzioni," performed here some years ago under the title of "Il Carnevale di Venezia," is a masterpiece, and can rank with the best buffo operas produced during the century. His most celebrated operas besides this are "Marco Visconti," "I Promessi Sposi," "La Contessa d'Amalfi," and his famous "Ione," which created such a furore in this city in 1863, when Mr. Max Maretzek produced it with Mazzoleni, Medori, Bellini, Biachi, and Sulzer in the cast. Alas, we have no more "Iones," or Mazzolenis, or Maretzeks!

Some Old New York Favorites.

STEFFENONE is living near Genoa. Signor Benedetti and Truffi, his wife, are residing at Forlì. Benvenuto died a few years ago. Marini died in 1873. Bellini, the popular baritone, died in 1875. Susini and Mario both died this year. Lorini is in South America. Badiali died in 1865. Antonucci is singing in Spain. Mazzoleni is living at Posilipo, near Naples. Zucchi lives in Florence. Medori is dead. Bignardi resides in Brooklyn. Karl Formes is in San Francisco. Tamaro lives in New York. Macciferri and Marensi are dead. Anastasi lives in Milan. Anna Thillon is alive at Torquay. Madame de

la Grange gives lessons. Pancani has retired. Tamberlik is still singing. Lefranc is dead, and so is Campanini—vocally.

ORGAN NOTES.

The new organ built by Cavallé-Coll for St. Godard, Rouen, is said to be an exceptionally fine instrument. The Abbé Gustave Lefébure has written a pamphlet on this organ, published by Fleury, of Rouen. The organists at the opening ceremony were MM. Widor and Lenepveu.

Alex. Guilment's organ recitals at the Trocadero, Paris, have been numerous attended, and have been referred to by Paris journals in terms of great commendation. Novelties have been produced by the eminent organist, and only the best works have been selected for performance.

A Connecticut paper relates this as one of the oddest effects of the drought reported from Stamford: "A church organ there is blown by water power. The other day at a wedding the supply gave out in the middle of the wedding march, and the music squeaked itself away into silence while the bridal procession was moving up the aisle."

Jardine & Son have received the order for a large organ for the Cathedral of Queretaro, Mexico; also a large three manual organ for the new Jewish Temple in Madison avenue. They are making important changes in the organ in Steinway Hall, the large cylinder bellows will be placed over their ceiling and large wind-pipes will bring the wind a distance of seventy feet to a new reservoir in the organ, from which it will be distributed to the different wind-chests. Jardine & Son are very busy and well stocked with orders.

J. V. Flagler's recent organ recital in the College of Fine Arts, in the Syracuse University, was both interesting and successful. The following fine programme was interpreted in a most effective manner: Mendelssohn's First Organ Sonata, F minor; Rheinberger's Sixth Sonata in E flat minor, op. 119; Guilment's "Prayer" and "Allegro non troppo;" Thiele's "Theme, Variations and Finale" in A flat; Merkel's Sonata in D minor, No. 5; Bach's "Prelude and Fugue" in A minor, and the performer's new "Marche aux Flambeaux."

The discussion on the subject of using instruments in the United Presbyterian churches, in the Assembly held last week in St. Louis, on the presentation of majority and minority reports by the Committee on Bills and Ordinances, resulted in the defeat of the minority report and the adoption of that of the majority, which provided simply that no further action on the subject should be taken by the Assembly. Notice of a protest was given by the anti-organists, and a meeting of that faction was held last night at which a resolution was adopted providing for another convention of anti-organ congregations, to be held at Xenia, Ohio, next fall, at which the question of seceding from the present organization will be considered.

J. Stimpson, the esteemed organist of the Birmingham (England) Town Hall, had a narrow escape on a recent Sunday. The chapel in Francis Road, Edgbaston, near Birmingham, was struck by lightning between twelve and one. The lightning tore down a portion of the masonry and penetrated the wall, ultimately reaching the gas-pipe near the bracket on the north side of the organ. The gas exploded with a loud report—intensified, of course, by the thunder which was heard almost the same instant—stripped the plaster from the wall, injured the gas bracket, and then passed along the pipe to the south of the organ, where another bracket was badly damaged. The ironwork which fastened the bracket to the wall was bent double, and part of the woodwork was hurled into the body of the chapel, where it struck a worshipper on the back. The organ blower especially had a narrow escape, the lightning carrying his hat from his head and depositing it on the floor some distance away. Fortunately he was uninjured. Mr. Stimpson had just played the "Dead March in Saul," and he was still seated at the organ when the lightning struck the chapel. The shock to him was very great, and he was smothered in dust and plaster, while the electricity stopped his watch at exactly a quarter to one. The watches of several members of the choir who sat near Mr. Stimpson were also stopped.

Patrick S. Gilmore says of music: "It is only when you break the laws of the art that discord is reached. Now, why is it that philanthropists do not bestow more of their wealth upon this wonderful system (the notes of the chromatic scale)? With the Church it will serve to harmonize men and make them more emotional. Then it has a double mission in the pleasure it gives. To the cultured man few things are so attractive as good music. Why should this not be so with all men, save those who are prevented by nature from enjoying banquets of the ear? Properly directed, music would be a great counterweight which would draw humanity away from the attractions of evil things. There can be no higher or better work either for a nation or a people than to aid in spreading this divine art until the twelve apostles of the chromatic scale will preach good will and universal brotherhood in every land and every home until Gabriel sounds the last grand note. I commend the subject to those more learned in theology."

Light Opera.

THE run of "Falka" has continued to good business this last week, despite the Cummings injunction and the arrest and bailing of John A. McCaull. Although the Aronson Brothers and "Dynamite John" stand with sabres drawn, there has been no additional shedding of blood—only bad blood, with standing-room only—and the opera has gone flourishing on. "Le Petit Duc" will succeed "Falka" within a week or two. The management have secured Mlle. Januschowsky for the leading role. Miss Ricci will probably go on the road in "Falka."

The Blanche Correlli Opera Company has been doing well at the Cosmopolitan Theatre, with the "Mascot," this last week. On Monday night "H. M. S. Pinafore" was put on. The cast included Mlle. Correlli, Miss Genevieve Reynolds, Miss Ella Caldwell, Frank Irving, Edward Connell, Alonzo Hatch, James Sturges, and John James.

The Casino Concert.

THE two hundred and second popular concert at the Casino, dedicated to Sunday night effect, was confined to the upper music pavilion and the roof garden. The moresque auditorium down below was "silent and alone." There was a good-sized assembly to listen to selections from Wagner, Strauss, Verdi, Gounod, Rossini, Rubinstein, Offenbach, Suppé, Moszkowski, Meyerbeer, Bizet, Ponchielli, Delibes, Vieuxtemps and Aronson. Mr. Dietrich conducted with his customary skill. All in all, the evening was a delightful one, breezy, musical and refreshing.

Toronto Correspondence.

TORONTO, July 6.

THE past week has been one of much musical interest, Toronto having celebrated its semi-centennial during that time.

On Wednesday night, July 2, the Toronto Choral Society rendered the "Creation" to a large and fashionable audience. The soloists were Miss Fanny Kellogg and Miss Agnes Corlett, soprani; Miss Foster, alto; Mr. William Courtney, tenor; Mr. Ivan E. Morawski, and Mr. Fred. Warrington, basso. The chorus numbered nearly three hundred voices, and was very good. The orchestra consisted of forty-five selected musicians.

"The Redemption" was performed on Thursday evening, July 3, by the Philharmonic Society, the chorus, which numbered five hundred voices, being under the direction of Mr. F. H. Torrington. The soloists at this concert were: soprani, Miss Kellogg, Miss Berryman and Miss Smith; alto, Mrs. Petty; tenor, Mr. Courtney; bassi, Mr. Morawski and Mr. Schuch. The chorus was grand in every respect, and the orchestra of seventy-two musicians compared favorably with Thomas's orchestra in its last performance of "The Redemption," in Chicago.

The Mendelssohn Quintette Club gave their concert on Friday evening, assisted by Miss Fanny Kellogg and Ivan Morawski. The audience was one of the most fashionable ever seen in Toronto. The concert was greatly enjoyed.

E. H. C.

Grand Opera an Expensive Luxury.

MR. SCHOEFFEL, of the Park Theatre, Boston, the partner of Mr. Henry E. Abbey, has been telling a Boston *Herald* man an interesting little story of how grand opera expenses can swallow up a nice little fortune in a single season. For the benefit of J. H. Mapleson and others interested, here is the interview:

MR. SCHOEFFEL—"Yes. I like grand opera, but only, hereafter, when some enemy of mine is managing it. 'Oh, that mine enemy would write a book!' Bah! that doesn't express it. That phrase was good in its day; nowadays I should say, 'Oh, that mine enemy would manage grand opera!'"

"Was your loss on the opera season very heavy?"

"Well, from \$5,000 to \$10,000 a week during the whole season. In the first place, Mr. Abbey had to deposit \$50,000 as a guarantee for Mme. Nilsson and \$20,000 for Mme. Sembrich. That was tied up all the season. Then we ran an expensive company. We opened to \$14,880, and that was the only paying house we had. 'Don Giovanni' was one of the most costly operas we gave, and drew the least money. We played that opera one night to only \$700.72, and yet we had to pay Mme. Nilsson alone for that night \$1,300, about \$600 more than the entire receipts. We played to a great many \$800, \$900 and \$1,000 houses, which, of course, did not anywhere near reach our expenses. Mr. Abbey's credit was good, the people had faith in his honesty and integrity, or he never could have pulled through. He would have beggared himself rather than leave it in the power of a single artist to say that he owed him or her a dollar."

"But his other ventures were profitable, were they not?"

"Oh, yes. They exceeded our greatest hopes. Mary Anderson's London engagement at the Lyceum, Mr. Irving's theatre, brought in a clear profit of \$60,276. Then we lost \$10,000 on Mr. Barrett in seven weeks in London. The Henry Irving season here was a great success. We cleared from the Irving tour \$81,689. The Park Theatre in Boston also had a profitable season, and our net gain from it, up to the time of the Wallack Company's engagement, which was fairly profit-

able, was \$28,607. The Grand Opera House in New York turned us in a profit of \$20,466. Notwithstanding this great income for a single season, the opera swept it all away and a great deal more with it."

"Savonarola."

PRODUCTION OF MR. VILLIERS STANFORD'S OPERA IN LONDON
—THE PLOT.

C. VILLIERS STANFORD'S opera of "Savonarola" was produced last week in London. It is in three acts and a prologue. *Savonarola*, a youthful student of Florence, having become renowned for his scholarship and learning, has been entrusted by *Andrea del Sarto*, one of the wealthiest merchants in the city, with the education of his lovely daughter, *Clarice*. Pupil and teacher fall in love with each other, but *Savonarola*'s poverty and humble origin prove a bar to his union with the wealthy heiress. *Clarice*'s enraged father dismisses the presumptuous youth. The lovers have a farewell meeting, which is broken in upon by *Giovanni di Rucello*, a noble but dissolute Florentine to whom *Clarice* is promised by her father. The two men quarrel, and are about to fight when the sounds of a Dominican hymn and the sight of a religious procession turn the student's thoughts toward better things, and he puts up his rapier. His dream of love is over. Twenty years have sped at the beginning of the first act. *Clarice* had in the meantime wedded a merchant, and her only child, *Francesca*, is left an orphan at a tender age. *Rucello* has succeeded in becoming her guardian, and, as time rolls on, uses her as an instrument to avenge himself upon *Savonarola*, who has made *Clarice* vow not to wed the dissolute nobleman.

Savonarola is now the great preacher, and the intrigues of the Medici and the turbulence and fickleness of the Florentines give *Rucello* the chance he seeks. *Rucello* induces *Francesca* to act the part of a spy and intriguer. She is captured, but a locket containing her mother's portrait reveals her identity to *Savonarola*. He is about to release her when *Rucello* steps forward, taunts him and compels the preacher and leader to do his duty. *Savonarola* crushes out the passing weakness and sends the girl to judgment. In the second act all is changed in Florence. The party of the Medici have triumphed and *Savonarola* delivers himself up to *Rucello*. In the third act *Francesca* comes to the dungeon of the condemned preacher to ask his forgiveness for her treachery. On his way to execution *Savonarola* is met by *Rucello*, who comes to revile his old rival. *Francesca*, too, is there, and she curses the author of her woe. Her curse is echoed by the crowd, and then the villain slinks away to his own destruction. As the ruddy glow of the kindled fire tells of the last moments of *Savonarola*, angelic music fills the air and *Francesca* dies.

Foreign Notes.

....The prototype of Millöcker's "Bettelstudent," the now forgotten opera entitled "Il Guitarrero," book by Scribe, music by Halévy, has been resuscitated at the Ducal Theatre, Brunswick, but does not appear to have proved as attractive as Millöcker's work.

....Mr. Carl Rosa has acquired the sole right of performing in England Massenet's opera, "Manon." The part of the heroine will be created in England by Mme. Marie Roze, and that of the hero by Mr. Joseph Maas. The English version of the opera is by Mr. Joseph Bennett.

....Elaborate preparations are being made at Covent Garden for the production of Reyer's opera, "Sigurd." The scenery is of a novel description, one of the features of the *mise-en-scène* being a steam curtain on a new principle, the invention of the stage manager, M. Lapissida. Mme. Albani is to sustain the leading role of *Brünhilde*.

....Some time since, Von Bronsart, Intendant-General of the Hanover Court Theatre, asked the Emperor's permission to utilize the so-called Concert Fund, amounting to considerably more than 100,000 marks, for founding a pension fund for the widows and orphans of members of the orchestra at the Theatre Royal. The Emperor has given the required permission, and the capital in question has been handed over to the orchestra for the purpose specified.

Some people go to a concert for one thing and some for another. "What did you enjoy most at the Musical Festival?" said I to a young lady acquaintance. "The kettledrums," said she. "The kettledrums?" said I; "will you kindly let me feel of your pulse?" "No, I'm in my right mind. You know I haven't any ear for music, anyway, and I went just because it was 'the thing,' and I was asked to. It was very monotonous for me until my eye fell on the man who played the kettledrums. He was as much fun as a goat. When it came near his turn, he would bend over and eye his score with frightful intensity, lean back, lift his sticks in the air, gradually stoop over as the fatal moment approached, and then down would come the rubber balls with about as much noise as a feather would make on a pincushion. Then he would lean back, wipe his reeking brow, gaze all about him, with an air that said, 'There, now; what do you think of that?' and then go on tuning up his drums, screwing and twisting and pounding with his ear close down to the drum-head."—*Detroit Chaff*.

HOME NEWS.

—David M. Levett, the Chicago pianist, left for Europe last Saturday. He proposes to make Paris his future home and devote himself to teaching.

—Mrs. Thursby, mother of Miss Emma Thursby, died a few days since at the Gramercy, this city. The prima donna will hear the unexpected news in Europe, as her mother was in excellent health until a few days before her decease.

—Miss Clara Louise Kellogg, who returns from Europe in August, will give a concert shortly after her arrival at the United States Hotel, Saratoga, for the benefit of the Bartholdi Pedestal Fund. The concert will be under the patronage of a number of prominent ladies, and will be followed by a ball.

—Mr. McCaull, during his visit in London, secured the costume plates and scene models for "Nell Gwynne," which he will produce at the Casino in the autumn, and also purchased the American right to two new comic operas—"On Guard," by M. Planquette and Mr. Farnie, and the "Miller of the Dee" by M. Audran and Mr. Farnie.

—During last Sunday's Mass and evening's benediction at St. Francis Xavier's Church, three new compositions by the new organist, Bruno Oscar Klein, were sung by a male choir: "O Salutaris," "Salva regina" and "Tantum ergo." All the three numbers are charmingly melodious and harmonized very much in a way which one could call a combination of Palestrina and Liszt. Mr. Klein is engaged in writing a mass for Christmas and we anticipate it will be a great success.

—The definite settlement of the question about Mr. Gye's management of the Metropolitan Opera House is said to depend entirely on Mme. Nilsson. She is offered \$2,000 an evening, while her demand is \$3,000. She alleges that if Mme. Patti is worth \$4,000 a night, she (Mme. Nilsson) ought to be worth at least \$3,000. Our own opinion is that she is not worth 3,000 cents; however, every one is worth whatever one can get, and there is no doubt that at the present moment, next to Mme. Patti, Mme. Nilsson is the best drawing card in opera in this country. Both Mme. Nilsson and Mr. Gye have agreed to come to a conclusion by the 22d inst., and up to that date nothing definite can be said about Mme. Nilsson's engagement. The other prime donne of Mr. Gye's Italian opera season are to be Mes. Sembrich and Albani. Mr. John Lavine, of this city, who is to act as Mr. Gye's agent on this side of the pond, has left for London to receive verbal instructions from his employer.

—The piano recital given by Mr. William H. Sherwood, of Boston, on Monday evening, July 7, at the house of Mrs. J. C. Bronson, of Clinton, was a rich treat for the lovers of fine music. The pleasant parlors were filled with an appreciative company, gathered to listen to this artist who was well supported by the fine instrument at his command—a Steinway concert-grand.

The following was the programme:

1. Sonata Appassionata, Op. 57.....Beethoven.
2. Gavotte G Minor.....Bach.
3. Impromptu, Op. 142, No. 3.....Schubert.
4. Fugu G Minor, Op. 5, No. 3.....Rheinberger.
5. Etude, Op. 25, No. 1.....Chopin.
- 6.....Sherwood.
7. Nocturne, Op. 27, No. 2.....Chopin.
8. Ballade, Op. 47.....Chopin.
9. Etudes Symphoniques.....Schumann.
10. Staccato Etude in C.....Rubinstein.
11. Spinning Song.....Wagner.
12. Fire Song (Wagner).....Brassin.
13. Grand Polonaise in A flat.....Liszt.

—The Baltimore papers speak very highly of a matinee musicale given last week in Knabe's Concert Hall by the music classes of Professor H. B. Roemer. Professor Roemer has had between eighty and ninety pupils during the last winter season, the large number necessitating the assistance of three of Professor Roemer's advanced pupils, viz.: Misses Bertha Bar, S. Dungan and MacKee. The vocal classes were under the instruction of Signor Charles Gola. The instrumental part of the programme embraced piano solos, duets and quartets on two pianos. All the performances were remarkable, not only for the accuracy and precision in time and measure, but for delicacy and finish in execution. The vocal parts were well rendered, and showed careful training on the part of the teacher and conscientious study on the part of the pupils. Piano solos were given by Misses Florence Goodman, S. Berwanger, Josephine Bar and S. Dungan, and Masters Mann and Duval; a duet by Misses Weil and Holzman. The participants in the quartets were Misses Young, Fleischman, Adler, Spindler, Rusk, White, Hoffman, M. and B. Bay, Kerr, M. Jones, Mann, H. Jones, J. Bar, Rowe, Lawton, Roberts, McAllister, Bowman, and Masters Shaw, Duval, Foster, Mann. Vocal solos were given by Misses D. Wilson, H. Jones, Rowe; duets by Misses Lawton and McAllister and Misses Johns and McAllister.

A short time before his death, Sir Michael Costa presented the whole of his library of scores, &c., (except those manuscripts previously given to the library at Naples), to Mr. Alfred Mapleson, who had for many years acted as his librarian and copyist. The library filled a large van, and included manuscript scores of Rossini's operas, with extra wind parts added by Costa for performance at Her Majesty's and the Royal Italian Opera, several original manuscript scores, other full and vocal scores, and lastly the metronome which the eminent conductor had for many years used.

Mapleson's Prospectus.

THE valiant Colonel, having spent the past month at Colney 'Atch, sends us his plans for the fall season. We respect his orthography. The announcement reads:

NOTICE.

Her Majesty's Royal Hightallion Hopera Company will reopen on November 15, 1884. After great hexpense and hodosious delays, I 'ave collected a hadorable gang of hartists, and I 'ave 'opes that the bloomink public will hassist me in my harduous hendeaavors. I do, selmpiegawd.

HARTISTS.

Prime Donne.

MISS HALICE HOATES, MISS MINNIE 'AUK,

MISS C. L. KELLOGG,

and the hold chorus of hantiquities.

Tenori.

BRIGNOLI, SIMS REEVES,

RINALDINI, CLODIO.

Baritoni and Bassi.

FERRANTI, FORMES,

WEINLICH.

Hon the hopening night, Bellini's celebrated hopera "Il Trovatore" will be given with an 'ell of a cast:

Leonora.....HALICE HOATES
Il Arucena.....MISS 'AUK
Manrico.....BRIGNOLI
Di Luna.....FERRANTI
Ferrando.....MYSELF

NEXT NIGHT,

Wagner's hadorable horatorio,

"Martha,"

first time since last season.

I will then revivie Donizetti's "Don Giovanni" with the following hartists:

Don Giovanni.....TONY PASTOR
Leporello.....WEINLICH
Masetto.....ARRY MAPLESON
Commendatore.....HARDITTI
Helvira.....FERRANTI (dressed up)
Zerlina.....KARL FORMES (dressed up)
Hottavio.....BRIGNOLI
Donna Hanna.....HALICE HOATES
Then I'll bust, selmpiegawd. CUPID JONES.

Answers to Correspondents.

BUCKLEY.—We know of no teacher for the gong in New York. Apply to some negro waiter on the sound boats.

MAX MARETZKE.—"Will you, to decide a bet, kindly oblige me by informing me who wrote "Trovatore." My friend says Auber and I say Bellini. Which is right?"

Neither of you. "Trovatore" is said to have been written by Gungl, but Grove's Dictionary says it was composed by Staudigl, the Swedish tenor. We think, however, it is by Balfe, although the ballet music is by Gluck, and the septette in the fifth act is Pacini's.

ELLA.—"Kindly give me a list of Bellini's operas and the date of his death."

Willingly.
1. Faust. 4. Linda. 7. Fra Diavolo.
2. Carmen. 5. Lohengrin. 8. Hamlet.
3. Trovatore. 6. Zampa. 9. Götterdämmerung.
He is living in Naples.

H. CRAIG.—"Please give me the plot of 'Trovatore.' I am told that nobody can make anything out of it, even Verdi." Certainly.

Arucena, a gypsy, has a half sister, Lenora, who is in love with Manrico, the brother of di Luna by Ferrando and a chorus girl, Lenora's chambermaid. Suffering from D. T., she burns

the wrong child, thinking it is the tenor, whereas it was Lenora's mother's infant. This causes a law suit and it is proved that di Luna was Lenora's mother all along, and the lost child who wasn't burned turns out to be Arditi. Ask us something easy next time.

VINCENZO KALFA.—"Will you kindly tell me if freckles can be cured by music?"

Sometimes, Vincent. All you have to do is to go to the Academy when the chorus is rehearsing and the shrill, knife-like high notes of the soprano will carve your freckles off so quickly that if you don't look out you'll tread on them on the stage and slip right down the prompter's box.

AMY.—"Was Lablache a big man?"

Yes, eleven feet high and sixteen broad. His pocket-handkerchief was a sheet.

EPH. ORCETT.—"Was Mozart fond of cold corned beef?"

We don't know, Eph, but we think he was partial to good German dishes; duck stewed with cloves, pickles, cranberries, minced meat and ale sauce, for instance.

ARK. A. MUNKITRIG.—We know of no music written to make goats dance; but Verdi has written a *pas de deux* for an armadillo and a hyena, and old Bach composed quadrilles for two pumas, two ostriches, two camleopards, and a zebra with a lame leg.

W. HAITCH RIDING.—"How long will it take to master the bassoon?"

About ten minutes. If the bassoon is insolent, knock it on the head with a cart-rung, then chloroform its nozzle, withdraw its stops, put it in alcohol over night (if you have any left), and in the morning paint it blue and pawn it. That's the way to make it feel what a fearful thing it is to arouse British blood.

CUPID JONES.

Data of the Deaths of Famous Musicians.

1562, Willaerh.
1594, Palestrina.
1594, Lasso Orlando.
1643, Monteverde.
1662, Allegri.
1674, Carissimi.
1687, Lullu.
1725, Scarlatti, A.
1736, Pergolesi.
1739, Marcello.
1750, Bach.
1755, Durante.
1757, Scarlatti, D.
1759, Händel.
1764, Rameau.
1774, Jounnelli.
1784, Martini.
1786, Sacchini.
1787, Gluck.
1791, Mozart.
1800, Piccinni.
1801, Cinnarosa.
1806, Boccherini.
1809, Haydn.
1813, Gritry.
1816, Paisiello.
1817, Méhul.
1825, Mattei.
1825, Salieri.

1826, Weber.
1827, Beethoven.
1828, Schubert.
1832, Clementi.
1834, Boilddieu.
1835, Bellini.
1837, Lesueur.
1837, Zingarelli.
1837, Fiorovanti.
1839, Paër.
1840, Paganini.
1842, Cherubini.
1847, Mendelssohn.
1848, Donizetti.
1849, Chopin.
1851, Spontini.
1853, Raimondi.
1856, Schumann.
1859, Ricci, L.
1862, Halévy.
1864, Meyerbeer.
1867, Pacini.
1868, Rossini.
1870, Mercadante.
1871, Auber.
1877, Ricci, F.
1877, Petrella.
1883, Wagner.

How Kellogg Strikes the West.

[From an Aurora (Ill.) Journal.]

THE Kellogg concert, as might have been anticipated, was largely attended. The dollar freeze-out was rather rough on the hoodlums, but the audience managed to exist without the customary war-whoops. The divine Louise was as resonant as usual, which, by the way, she ought to be, being well-seasoned. The editor of this paper makes no great pretensions in the way of musical criticism, but when a \$600 grand, spiral, stub-and-twist, back-action, self-adjusting, chronometer-balanced, full-jeweled, fourth-proof, rip-snorting conglomeration comes to town, he proposes to hump himself. Kellogg's diaphragm has evidently not, like wine, improved with old age. Her upper register is upstairs near the skylight, while the lower register is closed for repairs. The aforesaid Kellogg performed her grand triple act of singing, rolling the eyes and talking to some one in the wings at the same time. Her smiles at the audience were calm but determined, but her smiles at the "feller" hid behind the scenes were divine. Her singing, when she condescended to pay any attention to the audience, to our critical ear (the other ear being carefully folded up), seemed to be a blending of the fortissimo crescendo dam-fi-no-or-care-either. Her costume was a harmonious blending of the circus tent and balloon style, and was very gorgeous, barring a tendency to spill some of the contents out at the top. The Italian part of the business was as fidgety and furious as usual, and demonstrated what early associations with the hand-organ and monkey will accomplish. The venerable and obese freak, Brignoli, was as graceful as usual. His appearance very nearly resembles a stove in a corner grocery or a water tank on a narrow-gauge railroad. He was not fully appreciated until he turned to go off the stage. He then appeared to the best advantage and to take an interest in getting out of sight as soon as possible—an effort in which he had the sympathy of the audience.

Some ingenious and interested person has worked hard enough to find out the valuable (?) information that musical mention in the Old Testament occurs 165 times.

"Desist," exclaimed an indignant mother to her son when one Sunday afternoon she could hear sounds issuing from the piano in her drawing-room, which were not quite compatible with her Sabbatharian ideas of sacred music, "desist! you know what an aversion I have to that kind of music being played on Sundays." "But, mamma, dear!" answered the son, "the piece is called 'The March of the Jewish Priests,' 'Oh! very well,' replied the "mater," "if it has anything to do with priests, it must be sacred, so pray continue."

Geo. F. Grover writes: "What is sacred music?" The artist exclaims, "All good music." I mean by 'good,' sound and artistic productions—works inspired, not labored at. The pleasure which mankind in general receives from one of Beethoven's grand symphonies, is very little indeed compared to that which a musician feels. What is to them but an attempt to represent, is to him a beautiful exertion of genius, and a perfect display of art. It is utterly impossible to really represent in music; it may aid us in finding out and appreciating the beauties of a given subject. Music may suggest, it cannot depict, and there are certain arrangements of musical-sounds which are generally associated with familiar scenes, and by beautiful music our imaginations are aroused and encouraged; but to say that a piece of music is necessarily sacred because it bears a scriptural title, is indeed an erratic and foolish notion."

Professional Cards.

A. E. STODDARD,

Baritone. Oratorio and Concerts.
Address, Steinway Hall, New York.

JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

FREDERICK W. JAMESON,

Tenor. Oratorio and Concerts.
Care of Wm. A. Pond & Co., 25 Union Square.

MISS GEORGINE SCHUMANN,

Teacher of the Pianoforte, Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio.
Address GEO. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

PROF. S. E. JACOBSON'S

Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

C. A. CAPPA,

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:
25 Union Square, New York.

HERMANN O. C. KORTHEUER,

Pianist and Piano Teacher, 126 Atlantic Avenue Brooklyn, N. Y., and Steinway Hall.

MR. TOM BULLOCK,

Tenor. Concert, Oratorio, Vocal Instruction.
Address, Steinway Hall, New York.

MISS BELLE COLE,

Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

MISS ANNIE E. BEERÉ,

Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

LOUIS BLUMENBERG,

Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

MAX TREUMANN,

Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 207 East 116th St., N. Y. City.

EDWARD SCHUBERTH & CO., UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETEAD Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Liepsic (Volks-Alsgabe), etc., etc. Catalogues sent free upon application.

OTTO HACKH,

Address Professor of Pianoforte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

LYONS MUSICAL ACADEMY,

Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

FREDERIC GRANT GLEASON,

Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence. Address, care Hershey Music Hall, Chicago.

C. F. DANIELS,

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

VOGT CONSERVATORY OF MUSIC,

No. 19 East 14th Street, New York City.

WANTED.—BY ONE OF THE LEADING and well-known Tuners and Repairers of New York, town or country work; advantageous arrangements made with piano dealers, also, with music teachers, for introductions. Address B. B., 1133 Fulton ave., cor. 167th st. and Third ave.

ADVERTISERS
Can learn the exact cost of any proposed line of Advertising in American Papers by addressing Geo. P. Rowell & Co's Newspaper Adv'g Bureau, 10 Spruce St., N. Y.

HOWARD LOCKWOOD, Publisher and Printer, 126 and 128 Duane Street, cor. Church, New York, U. S. A.

THE MUSIC TRADE.

FREUND'S METHODS.

How He Manages to Eke out an Existence.

A CONSISTENT and constant system of personal abuse has been employed in music trade journalism from its very inception to the present day and has been fostered and cultivated to a disgusting degree by the very man who introduced it; we refer, of course, to Freund. Not satisfied to be left unnoticed by the persons to whom he is under everlasting obligation and whom he continues to malign; not even satisfied that the musical press pays no attention to him; not satisfied that his creditors permit him to exist without prosecution, he virtually intrudes with the assumption of injured innocence upon every one who will tolerate him, although he should have mental equilibrium sufficient to notice the nauseating effects of his visits.

But as he does not intrude upon us, we have paid no attention to him and have allowed him to go on, on the principle of "give an ass rope enough and he'll hang himself." Freund always did that. It seems to be an actuating principle with him to fail every few years in everything he undertakes and then to blame others for it. Take the wrecking of young Weber and the Weber estate, which was planned and rapidly effected by Freund. Why, Freund no sooner had accomplished it than he became a bankrupt and with the peculiar judgment which characterizes him—or rather the lack of it—tried to create the impression in the trade that Weber was the cause of his (Freund's) failure. The assumption was, however, so extremely ludicrous that he suddenly changed tactics and is now endeavoring to show that he is very friendly to Weber, another ludicrous position.

Individually, we have nothing to say about Freund. He seems to be a good kind of a man, generous (with other people's money), a kind of hail-fellow-well-met who is apt when under impulse to do another a favor and not even forget it.

They say he is a nice chap to meet outside (of the office), and that when a loan is suggested, he is apt to take advantage of it, and borrow all he can get. It is not of matters of this kind that we care to speak to-day, but of his system of journalism and his personal movements in the trade, and to these matters we call the serious attention of the trade.

With Freund there has always been an endeavor to abuse journalism, and why? Because it is not an end with him, but only the means toward an end. While the great body of journalists are laboring to build up their papers by a gradual system which is intended to establish a permanency with them, Freund has only cared to use his paper (whatever it may have been) to accomplish a purpose entirely distinct from journalism. In a word, he has operated by blackmail, the means used by him being his paper.

Not caring to make his paper a permanent matter, he naturally discarded all ideas that would tend to elevate it. He never cared for any good tone to prevail in it. No, it was not by any such means that blackmailing could be successfully effected. It was only by personal abuse, direct individual attacks, that success could follow; and, therefore, it will be found, in going over some of his bankrupt sheets and the present paper he is editing, that they depended upon intense personalities, mingled with abuse, threats, and exposures, for their temporary existence. Under the law of the survival of the fittest, journals of that description can only exist temporarily.

Employing such a system, Freund naturally became the possessor of a series of secrets affecting either some person or some firm, the exposure of which would, in the estimation of these persons, damage them. These persons showed an utter lack of knowledge of human nature in supposing that any statement made by a man with a record like Freund's could possibly damage them. Some have come to that conclusion, and never negotiate with him or pay the slightest attention to his weekly slanders; others continue to live in hopes that he will, journalistically speaking, die, and that they will thus escape further importunities. We pity these people. How well this is understood in the trade is indicated by expressions we hear when reference is made to Freund.

Says one firm: "Oh, we know he is a fraud, and we know his purposes, but he is a violent blackguard, and we don't want our name mentioned by him. We give him a little ad. and that closes him up."

Another man says: "Do you think I want to be abused

by such a fellow as Freund, when I can avoid it by paying \$100 a year?"

Again another: "Now, see here, we have, after much labor, established a good business. If we get at loggerheads with Freund, who has nothing to lose while we have everything to lose, we would certainly be very foolish. A few dollars settles it and we are willing to pay him."

Still another: "I know you will not mention my name, for you know I don't want Freund to abuse me in his sheet, but every time our firm gives him a check, I feel that we are disgracing ourselves by assisting him to be tolerated."

And so it is. From an ethical point of view, no trade should permit a man with a record like Freund's—who a day before his original music trade failure, exchanged checks with firms, knowing his utter inability to meet them, while he collected the money for those he received—a man with a record that fairly reeks with fraud—no trade should permit such a man to live upon it.

If the music trade can stand it, we surely can. As far as we are concerned, he may continue in this way forever, as he has never interfered, nor can he, with us. But can a large and influential industry like the music trade afford to be represented in journalism by a Freund? There is room enough for musical journals, and the trade is vastly benefited by them. Naturally, as in journalism at large, disputes and differences will occur between journals in the same field, but they, in the majority of cases, end in good humor, because in the majority of cases the editors are gentlemen. Because these editors are gentlemen, the trade can afford to be represented by them.

But how it is possible for any firm in the music trade, through fear of Freund, to negotiate with him after the Weber wreck and the other exploits known of him, we fail to understand. If commercial ethics are discarded, the trade may as well discard personal ethics. If in this race for life, fraud and vice are to have the same chances that honor and virtue have, we may as well give up and adore the heroes of pessimistic philosophy, because they have discovered such a feature of human nature.

If you are anxious to select honest men to buy your goods, you ought to be as anxious that only honest men should represent them for you, and if you are not anxious to do the latter, you must not be surprised if you are disappointed all around.

THE BEATTY SWINDLE.

Additional Claims Sent to Us.

THE MUSICAL COURIER has been assisting persons to get some redress from Daniel F. Beatty, of Washington, N. J., who has been engaged in an illegitimate kind of business which should have been stopped long ago by the Post-office authorities, viz., the collection of moneys for goods that could not be shipped.

The following claims transferred to us will be pushed as vigorously as possible for a settlement:

POPULAR SPRINGS, MISS., June 8, 1884.

Mr. D. F. Beatty:

Please pay the within account, \$53 25-100, with interest, to Messrs. Blumenberg & Floersheim, and oblige,

J. N. DAVIS.

The account is for money sent for an organ which, of course, was never shipped.

Daniel F. Beatty, Washington, N. J., Dr.

To J. N. Davis, Poplar Springs, Miss. December 12, 1883. To remittance by registered letter. \$53.25

The next communication refers to an organ ordered by a church committee, which sent Beatty \$100 and never received the organ.

To whom it may concern:

Be it known that I, Theophile Harang, of New Orleans, La., have this day transferred, and set over to and unto Messrs. Marc A. Blumenberg and Otto Floersheim, of the city of New York, editors and proprietors of THE MUSICAL COURIER, my claim against Daniel F. Beatty for one hundred dollars, as will more fully appear by the annexed receipt from said Beatty, dated from Washington, N. J., March 4, 1884.

Done and signed on this 9th day of July, 1884, in New Orleans, State of Louisiana. THEOPHILE HARANG.

And now we will produce a letter that illustrates another one of Beatty's transactions. This case is a beauty:

LANCASTER, Pa., July 10, 1884.

Editors Musical Courier:

Knowing that your valuable journal is frequently employed by

the skilful hands who wield it, as a scourge upon unscrupulous manufacturers, as well as dealers in the music trade; in the interest of a too credulous public, who are so frequently victimized by such flagitious and designing tradesmen, as well as the honest manufacturers and dealers who suffer most from the wicked transactions of those parasites in the music trade, we have concluded to address you on a subject of vital importance to the trade at large, by showing up another of the many crooked transactions in the career of the notorious Daniel F. Beatty, of Washington, N. J., U. S. A.

Some time in August last, 1883, a poor, maimed soldier, living in Reading, Pa., was fortunate enough by the receipt of an inheritance of his wife, to have the means at hand for the accomplishment of a long-cherished desire to have a piano; but, unfortunately for him, he got hold of some of D. F. B.'s brightly-baited advertisements, and through them was induced to send to the charlatan a P. O. money order for \$174, for the purchase of one of his cheap (?) pianos, the receipt of which was duly acknowledged, but the piano has never been shipped, for the reason, as Beatty says, "Our press of business is so great, we have not yet reached your order."

Can you do anything for this unfortunate cripple so as to help him get back his money or the piano which Beatty promised to send him? What expense would it involve to make the effort? Full particulars of the case can be given in due time if needed, and certified to.

Please advise what course to pursue, and greatly oblige, yours, 135 East King street, Lancaster, Pa. L. PETERS.

Have the claim transferred to us, and we will do our best to arrange a settlement.

An attempt is being made to form the Beatty concern into a stock company, with Mr. England, of the New York Sun, as president. The gentlemen who are to form, or have already formed, this stock company, must remember that claims similar to the above, amounting to somewhere near \$200,000, exist, and this stock company will be responsible for the same, unless the whole concern is publicly sold at auction, after every creditor has been notified. As transfers of claims have been made to us, we are consequently representing creditors, and must be consulted in any movements that are to take place.

These people who have sent money to Beatty, and who have not received instruments or money in return, must be protected.

Mr. Welles's Opinion.

The following correspondence explains itself:

OFFICE MUSICAL COURIER,
NEW YORK, July 14, 1884.

Mr. Charles Avery Welles:

MY DEAR SIR—Have you noticed the elegant article in Freund's last paper, referring to both of us? Taking it all in all, his present paper is so vile and vulgar, that I am surprised at the music trade for receiving it in its offices and warehouses, outside of any considerations as to the man who edits it.

Peculiar condition of things, eh?

Yours truly,

MARC A. BLUMENBERG.

OFFICE OF THE MUSICAL CRITIC AND TRADE REVIEW,
NEW YORK, July 14, 1884.

Mr. M. A. Blumenberg:

MY DEAR SIR—I have just received your favor of this instant. I have seen the delicate and aesthetic article in Freund's last paper to which you refer, and I would like to say that I take no stock in the conversation with you about me and my paper which he says he had. The mere fact that he makes the statement convinces me that it is untrue.

I hope to live to see the day when the leading members of the musical trade, those who truly respect themselves and have an honest pride in their business, will turn this man Freund into the street as they would a common tramp whenever he darkens their doors.

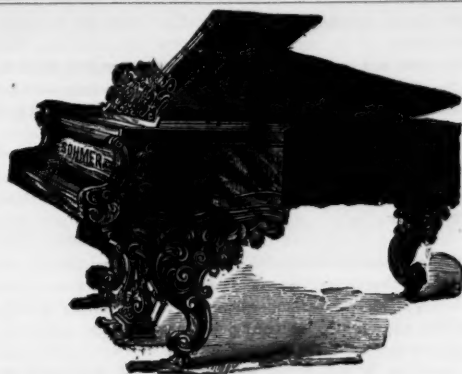
However, let us do our duty by him, without fear of the result as we have done by D. F. Beatty. We may then make disclosures which will have a peculiar interest for the music trade before we have done with him. Very truly yours,

CHARLES AVERY WELLES.

—We call especial attention to a valuable and attractive improvement in piano strings, viz.: M. S. Ludwig's "gold strings," manufactured in Philadelphia. The pianoforte wire is treated with copper, aluminium and gold, each metal being separately applied, the strings subsequently being scratched, brushed and burnished. This process insures immunity from chemical action, as all the pores are scientifically closed. It prevents rust; the wire remains in normal condition for years; it is handsome in appearance, and improves the tone, and assists in selling the piano. All piano manufacturers should try them.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

AUGUSTUS BAUS & CO.,

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

PIANOFORTES.

Known everywhere, and sold by the trade as in all respects first-class instruments.

**DECKER BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

NEW ENGLAND**Cabinet Organs**

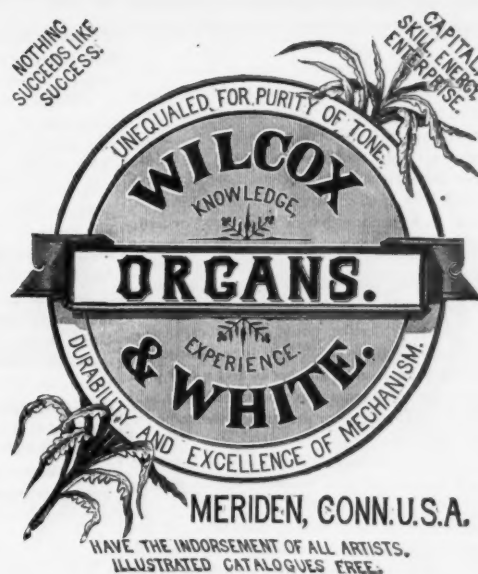
ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

FISCHER
ESTD 1840.
PIANOS
RENEWED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE.

THE WEBER ESTATE.

The Plan Suggested for a Settlement.

THE following is the plan suggested by the committee recently appointed at the meeting of the creditors of the Weber estate:

To the Creditors of the Estate of Albert Weber, deceased:

GENTLEMEN—The committee of five appointed by you at the meeting held at the office of Charles E. Lydecker, Esq., No. 20 Nassau street, on the 10th day of June, 1884, to induce, if possible, those creditors representing the \$70,000 who, it was stated, had not yet acquiesced in the stock company scheme, to acquiesce therein, and in the event of the failure of this committee to thus induce them, to devise and recommend some plan by which the business of the Weber estate might be continued to the best possible advantage, report as follows:

As touching the stock company scheme, your committee were confronted with the prospect of legal difficulties and complications which would render such a scheme undesirable, if not impossible.

The question disposed of, the committee felt the necessity of acquiring for themselves a full knowledge of the true conditions of the estate, and to that end appointed Messrs. Wessel and Williams to verify the schedules of assets as furnished by the receiver as representing the property contained in the warehouses, factory, lumber yard and stables; and Messrs. Beltz, Smith and Rullman were appointed to verify the schedule furnished by the receiver as representing the property shown by the books of the concern.

Having made an exhaustive examination, and after comparing the receiver's inventory and schedules with the results ascertained by your committee, your committee are prepared to report that the statement of the assets and liabilities, as of the 10th January, 1884, and as of the 10th June, 1884, as submitted by the receiver at the meeting of creditors, is correct in every particular.

There need be no apprehension on the part of any of the creditors concerning this estate. The facts and figures conclusively show that the estate, with proper management, will be able to pay every dollar of the liabilities in full, with interest, and that after such payment a handsome balance will be left to the credit of the estate.

The following plan is submitted to you for consideration, as the one, in the judgment of the committee, best calculated to secure the desired end:

That a trustee shall be appointed to take charge of the estate, who shall furnish bonds in the sum of \$100,000 (unless a less amount shall be deemed sufficient), for the faithful performance of the trust, with such additional restrictions, not herein recommended, as shall be proper to secure that end to the fullest extent.

That a manager shall also be appointed, *without bonds*, who shall assist the trustee in the performance of his duties, and who shall be consulted by said trustee in all things as to the management and conduct of the business.

The management and conduct of business shall be so arranged that no merchandise shall be purchased, except upon the joint order and authority of said trustee and said manager.

That no pianos shall be sent out either as sold, hired or lent, without the full knowledge, consent and authority of said trustee and said manager.

That no moneys shall be paid out for any purpose whatever, except with the written consent and authority of said trustee and said manager. And all checks, notes and other instruments for the payment of money shall bear the signature of said trustee and said manager. And all checks and notes paid to the estate shall bear the indorsement of said trustee and said manager before depositing the same or presenting the same for collection.

Neither shall there be any contracts entered into of any kind soever unless the said trustee and said manager join in making the same.

The committee further recommend that a committee of five be appointed to constitute an advisory and supervising board, to whom shall be referred all questions concerning the management and conduct of the business upon which the trustee and manager may disagree or hold different opinions with respect thereto.

The committee or board shall, at all times during the continuance of this trust, have access to the books of the concern, and there shall be submitted to them, for their inspection, the monthly trial balances of the home offices and Chicago branch. This committee shall meet regularly each month for this purpose, and it shall be their duty to convene a meeting of creditors whenever any irregularity shall appear, or whenever the trustee or the manager, or any one under them, shall do, or cause to be done, anything that may in the least tend to thwart the purposes and intent for which the trust is created.

This committee, or either of them, shall have the power, when so authorized by a majority of them, to demand, and they shall be furnished, with any information desired relative to the condition, management and conduct of said business.

The financial policy recommended by your committee to be pursued is that the present existing claims against the estate be secured by interest-bearing promissory notes, payable in six, twelve, eighteen, twenty-four, thirty and thirty-six months.

All future purchases of merchandise shall be for cash, thirty days.

This plan will secure to the creditors every prospect of meeting the notes at maturity, and still leave a sufficient working balance of cash on hand necessary for the proper conduct and management of the business.

The committee recommend that the mortgage of \$61,000 on the real estate be increased to \$85,000, in order that the sum of \$24,000 may be realized to pay off the already large claim for taxes, &c.

AS TO TRUSTEE.

It being generally conceded that it is at least desirable, if not necessary, that the services of Albert Weber be retained in the business, and a large number of the creditors having already signified their desire in writing to that end, your committee would recommend that Albert Weber be appointed such trustee, provided he will accept the trust, with all the conditions herein imposed or to be added by the creditors; that his salary be fixed at \$5,000 per annum, to be paid in weekly installments as the same shall accrue.

AS TO MANAGER.

It being eminently necessary and desirable that the one to be named and appointed manager shall be a thoroughly practical and trustworthy man, and, after having very carefully considered this branch of their report, your committee recommend that Edward Stroud, who has been employed as superintendent of the Weber factory for upward of thirty-two years, be appointed such manager. That his salary shall be fixed at \$3,000 per annum, payable weekly as the same shall accrue.

AS TO ADVISORY BOARD.

While the work of this board will not be inconsiderable, yet from the fact that the present committee have been intrusted with the duty of making this report and these recommendations, and are already fully initiated into and made acquainted with the affairs of the estate by reason of their examinations, and are themselves creditors of the estate with you, and appreciating the work necessary to become possessed of this knowledge of the affairs of the estate:

We, the committee, have therefore agreed among ourselves to extend to you our services gratuitously as such Board, if you shall signify your desire that we should do so.

Dated New York, June 30, 1884.

Respectfully submitted.

FREDERICK BELTZ,

W. H. WILLIAMS,

F. RULLMAN,

B. N. SMITH,

O. WESSELL,

The Committee.

An adjourned meeting of the creditors held at the office of Charles E. Lydecker, Esq., No. 20 Nassau street, on Monday, July 7, 1884, at 1:30 P. M.

A meeting of the creditors of the estate of Albert Weber is to take place to-day, when the above report will be submitted for action. Most of the creditors approve of the above plan; and, if adopted, the court which appointed the receiver will have to pass upon it. Mr. Weber must secure his bondsmen. He is said to be confident that he can get the \$100,000 bond.

The situation with the Weber business will then become a very curious one if Weber is still endowed with his former financial views, and if he continues to associate with persons like Freund. Of course, should he have changed his disposition, he may pull through; but suppose he should insist upon Mr. Stroud, the manager, who must sign checks with him, that, in order to expedite office business while Mr. Stroud is at the factory, the latter should sign his name to a check-book full of blank checks? Suppose? And what an anomalous position does the committee of creditors occupy. Think of Rullman managing Albert Weber! And where is the capital coming from to manage the business? A stock company was the only true and thorough manner by which this Weber business could have been rescued, and the stock company could have given young Weber an interest, and then it would have made no difference whether or not he was associated with a Freund.

Communications.

MONTREAL, July 10.

Editors Musical Courier, New York:

GENTLEMEN—Permit me a small space to reply to the grossly personal and insulting remarks of your Montreal correspondent, which appeared in THE MUSICAL COURIER of the 2d inst., under the assumed title of "Mus. Doc."

The facts are simply these: The managers of the Wagner concerts, who had their office in our (New York Piano Company's) building, offered the programmes to our firm for \$15. This we declined, remarking that all the subscribers had programmes already supplied from the Boston office; but we finally offered \$10, the Montreal manager stating that if he did not send us word by 2 P. M. we might consider our offer accepted. Not hearing from him up to 3 P. M., we considered the matter settled, and gave orders to have 1,000 programmes printed and sent to the hall. Meantime, "Mus. Doc.," who is acting as Decker Brothers' agent here, and whose only right to the title is his former experience as a piano tuner, obtained an order to print the programmes by paying \$30 for the privilege. Finding how matters stood, we, of course, desisted from printing any more. The manager afterward apologized to us for his neglect in not notifying us of his arrangement with the

other party. On showing him your correspondent's letter, he sends us the following note, which fully explains the matter:

"WAGNER FESTIVAL CONCERTS, MONTREAL, July 8.

H. J. Shaw, Manager N. Y. Piano Company, Montreal:

DEAR SIR—Referring to the letter in THE MUSICAL COURIER, New York, of July 2, signed "Mus. Doc.," I would say that the printing and distribution of the programmes referred to in that letter was done by you in perfect good faith. The management not having told you that another person had already arranged to supply them, but having left the matter open, neglected to send you a refusal of your offer. Trusting that this will clear up any misunderstanding that may exist, I am, very truly,

(Signed) JNO. B. BARTLETT, Assistant Manager.

Per C."

I would not trouble you with this letter if your correspondent had not traveled away from the subject in hand to attack me personally, and having used your columns to inform your readers what I am, I beg the privilege to state what I am not.

I am not a renegade who would act the coward to a foe and traitor to a friend. I never would enlist in a brave but unfortunate cause and when opportunity offered betray my comrades and desert the flag I had sworn to defend. I do not hire a moral assassin to destroy reputation or borrow an assumed name to blast a fair character. If I strike, my antagonist knows who aims the blow, and I never yet had applied to me the epithet "Skedaddler." I will defend the reputation of the manufacturers I represent from all "false witnesses, liars and slanderers" here in Canada, at least. In New York they can take care of themselves. Yours truly,

H. J. SHAW, Manager N. Y. Piano Company.

Bounced in Chicago.

THIS is the way Chicago *Music and Drama* tells the story, and it's a good one: "That facetious prattler, John C. Freund, has been making of himself a laughing stock to the Chicago trade, to whom he came without money but not without price and was fired out with less than he brought. I sympathize with this journalist of firm cheek and fluctuating pocketbook, and had I really known the enormity of the bounce which the Chicago trade gave him when he shed the lustre of his flaming eye and looking-glass diamond pin over the respective establishments of our reputable dealers I would have been much easier upon him. I was in hopes to have been able to offer my apologies in person, as I have been looking for the appearance of the insulted party in company with a renowned copyright lawyer and a handful of injunction papers, which latter would forever put an end to the existence of the paper which he says stole its name from a publication he once made famous.

"How true are the latter words; but how much more appropriate would be the word 'notorious' in substitution for the word 'famous.' It means, in this instance at least, journalistic prostitution, extortion, the prosecution of a vampire, vandalism, everything dishonest, imprudent, immoral, impractical, and as the final death of New York *Musical and Drama* has illustrated, impossible.

"What a significance to be found in one little word 'notorious.' Let him be thankful that Chicago *Musical and Drama*, by fairness, cleanliness and intelligence, is gradually but surely relieving its title from the stigma which his disgraceful career as editor of a journal of a similar name has gathered about it."

By the way, this little episode might be used by Freund as one of the scenes in the play he is writing, called "The Race for Wealth," a subject thoroughly familiar to him. We suggest that he should open the play in the office of one of his now defunct papers in London, giving a graphic description of the manner in which he was bounced in London after his exploits there. The office of the *Dark Blue* would be a good scene for the end of this act.

The second act, we venture to propose, should also contain scenes in newspaper offices down town, the final scene to represent a general collapse of about six newspapers, the chorus of creditors in the distance assisting in making this transformation scene very impressive.

Act the third opens in the office of another newspaper, but this one is on Union Square. The great skipping scene should be presented where he bounced at midnight and never stopped until he got into the territories, fairly loaded with cashed checks. This scene in the "Race for Wealth" could be made very thorough with the accompaniment of twenty pianos and sixteen reed organs kindly loaned on this occasion by the firms who still hold his unpaid checks.

Then comes the dramatic act, act fourth, representing another office where a newspaper is edited on Clinton Place. But before the final scene in this act of the "Race for Wealth," a scene of intense tragic force must be introduced, viz.: the complete destruction of a fabric it took years to build up, and while this great piano house it represents sinks into the abyss, the Mephistophelian features of John C. Freund must be seen in the distance rapidly disappearing after his *ignis fatuus*, the "Race for Wealth."

WANTED—Position as salesman, correspondent, or bookkeeper in musical instrument or music house, by a young German, twenty-four years of age, at present bookkeeper in a musical instrument house. Is a good accountant, musically well educated and fully conversant with English, German and French. Best references. Answer, F. W. B., care MUSICAL COURIER.

Harry A. Brown.

THE death of Mr. Harry A. Brown, which occurred on the 5th instant, has called forth many and unusual regrets at his past suffering and the comparative suddenness of his demise. The important position he occupied with Messrs. Chickering & Sons brought him into personal contact with many of the largest firms in the trade, who unanimously concurred in praising his excellent traits both as a man and representative of a large firm.

He was 52 years 8 months of age at the time of his death, having been born in this city October 21, 1831. When eighteen years of age Mr. Brown was compelled to go out into the world, depending entirely upon his own inherent qualities, as his father, who had been ruined by a couple of rascals, could do nothing toward his son's advancement. Mr. Brown, who had recently married, began his career in the piano business with the firm of Lighte, Newton & Bradbury, a firm with which many of the best known names in the trade can be associated. He subsequently opened a music and piano store on Broome street under the firm-name of Brown & Perkins, but soon returned to the original house.

It was in 1869 that Mr. Brown associated himself with Mr. J. H. Snow, a well-known piano and organ dealer, of Mobile, Ala., and carried on the business there; but, receiving a flattering offer from Freeborn G. Smith in 1869, he took charge of his business, remaining with him until 1879, when he accepted the position with Messrs. Chickering & Sons, which he held when he died.

He was thoroughly attached to the interests of his house and

used the utmost vigilance not only in protecting it, but in advancing its position and power at every chance, as the writer had opportunity to witness. He seemed to be imbued with one purpose, one object in business, and that was to maintain the commercial prestige of the house of Chickering.

Outside of business Mr. Brown was affable, and, being an intelligent man, interesting. His wife died only recently, and from an expression accidentally overheard, it must have been a severe blow to him. He leaves a sister, three daughters and a son of nineteen, who was his assistant, and who evidently is a young man of ability and energy. The cause of Mr. Brown's death was heart disease.

Not Generally Known.

THE following extracts are official, and should be generally known in the music trade:

OFFICIAL.—Dominion Exhibition, Montreal, 1880, first prize extra, Class X, Group 1, Sec. Extra, Grand Square Tricord piano, Hazelton Brothers, New York; 1880 Montreal, Province of Quebec, Dominion Exhibition, diploma awarded by the Permanent Exhibition Committee of the Province of Quebec to Messrs. Hazelton Brothers, New York, for best Tricord Grand-Square piano, for general superiority of tone, action and workmanship over all competitors; L. H. Massue, president; George Leclère, S. C. Stevenson, joint secretaries; 1880 Montreal, Province of Quebec, Dominion Exhibition, diploma awarded by the Permanent Exhibition Committee, of the Province of Quebec, to Messrs. Hazelton Brothers, New York, for Upright pianoforte, for richness, purity, singing quality, delicacy and power of tone, with elastic touch and excellence of workmanship; L. H. Massue, president; George Leclère, S. C. Stevenson, joint secretaries. No Grand pianos were on exhibition. The above have been awarded upon the unanimous recommendation of the five judges in Class X. The Weber piano was among the competitors, same group, same section

The Hazelton pianos were not exhibited at the Montreal exhibitions, 1881 and 1882.

Excellences of the "Hardman" Piano.

THE following quite remarkable testimonial has just been received from Misses Bonney and Dillaye, whose school for young ladies at Ogontz, the late princely residence of Jay Cooke, Esq., is well known among cultivated people throughout the United States. The pianos referred to were purchased of Messrs. William D. Dutton & Co., the Philadelphia representatives of the Hardman Piano, and were chosen after severe competition with the pianos of two or three other leading makers. Eleven Hardman Upright Pianos were bought by Misses Bonney and Dillaye, and these have been subjected to the most trying ordeal; pupils use ten hours each day. The almost enthusiastic manner in which the ladies speak of the Hardman is something of which the manufacturers may well feel proud. The following is the letter:

OGONTZ, MONTGOMERY CO., PA., June, 1884.

Messrs. William D. Dutton & Co., 1115 Chestnut street, Philadelphia:

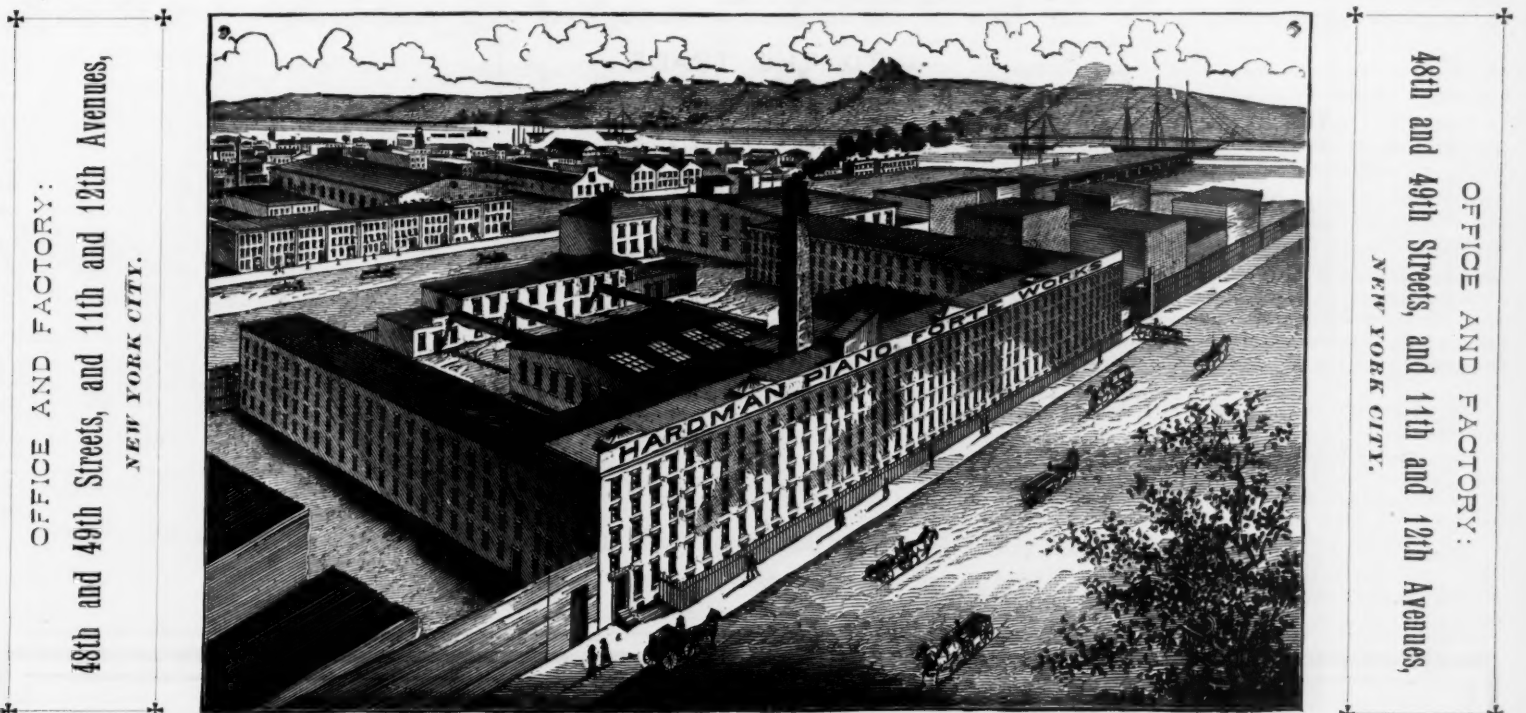
GENTLEMEN—At the close of this first year of service allow us to express to you our entire satisfaction with the Hardman Upright Pianos furnished us last September from your establishment. They have been severely tested, having been in use eight or ten hours each day, and all are at this time in good condition and with little or no injury to tone or action. Our professors have given them unqualified endorsement and we know them to be more durable than any instrument before tried in our school. It is a real pleasure to give testimony to an article so generally excellent and so well adapted to a purpose as these pianos are to school use.

Very truly yours,

PRINCIPALS OGONTZ SCHOOL FOR YOUNG LADIES.

The wareroom on Fifth avenue where the "Hardman" will be sold at retail in this city is open and ready for business.

THE "SUPERB" HARDMAN PIANO.



HARDMAN, DOWLING & PECK.

HENRY PFEIFFER,

Manufacturer of LADIES' and GENTS'

Fine Boots and Shoes,

825 1/2 BROADWAY, (Irving House),

Bet. 12th and 13th Sts.,

NEW YORK.

EVENING DRESS SHOES A SPECIALTY.

KAZOO

The New York "Graphic" is an article on Rochester's Semi-Centennial, says: "Perhaps the most novel feature of the parade was a Kazoo Band, the instruments being used as mouth-pieces for various instruments—bass and tin horns, etc. Some of them were provided with unique and side-splitting attachments. Lively and popular airs were played, and the handsome band wagon moved over the entire line of march, amid the plaudits of the multitude."

Note.—When the Kazoo is used as a mouth-piece on brass or tin horns the keys require no fingering. Minstrel and Specialty Artists, Quartettes, Choruses, Dancing and Campaign Clubs adopt it as a sight. Whoever used it invariably receives repeated encores. All young or old can play it at a moment's notice. Plays any tune. Includes any fan or trumpet attachment, 15c.; by mail, 30c. Liberal discount to agents. Geo. D. Serrin, 52 State St., Rochester, N. Y. Pianos, Organs, Music. Mention this paper.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

BENT PIANOS

SQUARE AND UPRIGHT.

Best Medium-Priced Pianos in the World.

MANUFACTORY, 453 WEST 36th STREET, NEW YORK.

Write for Catalogue and Prices to R. M. BENT & CO.

MUNROE ORGAN REED CO.,

— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

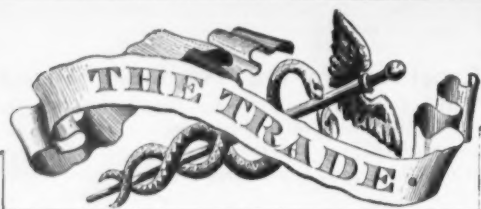
No. 25 UNION STREET, WORCESTER, MASS.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C., State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.



—J. H. Thomas, of Catskill, N. Y., has made an assignment.

—The New York Music Company, of East Saginaw, Mich., has been closed by its creditors.

—Action manufacturing with Strauch Brothers, the action makers, continues very brisk.

—The Sterling Organ Company's Chicago branch, under Rodda's management, shipped 311 organs in June.

—Mr. M. J. Haines, Sr., and Mr. C. Fischer, of J. & C. Fischer & Co., are both expected back from Europe on the Alaska.

—H. B. Horton has been granted a patent for a machine for punching perforated sheets used in a mechanical instrument, No. 300,633.

—And now comes along J. Swenson and gets a patent for cutting piano damper felt, and C. W. Brewer gets one for piano sounding-boards.

—Mr. Gould, of the Wilcox & White Organ Company's branch, Pittsburg, Pa., is doing a large trade not only in organs but also in pianos.

—Mr. W. M. F. Maxwell is no longer connected with the London branch of Steinway & Sons. Mr. Charles H. Steinway is at present in London.

—We notice that Welles has put John C. Freund in his music trade black list, and we think that is correct. Put him at the head of the column, way above Beatty!

—At Sohmer & Co.'s warerooms one always finds retail customers. One of the features of the "Sohmer" piano is that no complaints in reference to it are ever heard.

—Novello, Ewer & Co.'s New York branch of their large London publishing house is located at No. 129 Fifth avenue. The warerooms when completed will be very attractive.

—One of the few men in the piano trade whom we have never seen and into whose warerooms we have never stepped is Mr. A. Brautigam. We understand he is a pleasant gentleman.

—Behr Brothers & Co. should never have paid any attention to articles about them in a black-mailing sheet. No one in the trade paid any attention to the vile attacks made upon that house, and the house itself should have ignored them. If you do happen to win a libel suit against Freund, what would you win?

—Mr. C. F. Chickering, of Chickering & Sons, is busily occupied in the various departments of the firm, paying personal attention to the most important affairs that occur daily. He has taken but very little advantage of the rest that his Newport home offers him, and can be found daily at the office here or at the factory in Boston.

—As an evidence of how Freund abuses the simplest privileges of journalism we instance the aggravated case of Henry F. Miller, Boston, as it is still talked of in the trade. This firm has spent thousands of dollars with Freund, and for rea-

sons best known to its members, which they are not required to explain, it has decided to stop advertising in all musical papers for a period. A few months pass, Freund importunes the firm, hears the explanation (which should never have been made in his case), comes back and strikes a disgraceful blow. What a shame! What a disgrace to have such a man around in the trade!

—For the rosewood stain use the following: Take 1 gallon alcohol, 2 ounces of camwood, set them in a warm place twenty-four hours; then add extract of logwood 3 ounces, aquafortis 1 ounce, and when dissolved it is ready for use; it makes a very bright ground, like the most beautiful rosewood. Use one, two or more coats as you may desire.

—Gentlemen of the music trade, if you want any of the Freund style of journalism such as you will find in THE MUSICAL COURIER of to-day, you can have some of it every week. We do not relish it, but evidently it is relished by some of you, and you can have it in aopathic or homœopathic doses, just as you desire, but either way we do not think it will improve your condition.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, Fort Wayne, Ind., called to see us on Monday. He tells us that he has just arranged with John F. Ellis & Co., Washington, D. C., for the sale of the "Packard" organ in parts of Maryland and northern Virginia. Charles Blasius & Sons, of Philadelphia, have made the "Packard" organ their leading organ and have just given an order for 125 of them to Mr. Thayer.

—In answer to the inquiry of E. S. Miller, piano and organ dealer, Emaus, Pa., we will state that C. Freyman, piano manufacturer, Baltimore, Md., is the successor of the Gaehele Piano Manufacturing Company, which was successor to Gaehele & Co. He has a factory on South Eutaw street, Baltimore. We are under the impression that Mr. Freyman manufactures square pianos only, although he may be making uprights now. The instruments are thoroughly reliable.

TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,

American Agents. 25 East Fourteenth street, New York.

Why Not Follow Suit?

IT would be an excellent idea for the many members of the music trade to follow the course pursued by the members of the Stock Exchange, Produce Exchange, and other bodies, and have their lives insured on a mutual plan. The insurance could thus be had at exceedingly low rates; much cheaper than by single applications. From what we have understood, if such an arrangement could be perfected, it will require but a very few dollars to get a \$5,000 policy, by the payment of an entrance fee and subsequent payments to be made when a member of a class dies.

The Mutual Reserve Fund Life Association, of No. 55 Liberty street, contemplates a movement of that kind after having successfully arranged it with other commercial bodies. We hope the association will insure every member of the trade, for life insurance is a wonderful boon to many families.

Exports and Imports—Port of New York.

Week Ending May 29, 1884.

EXPORTS.		
Liverpool.....	1 piano.....	\$950
Hamburg.....	1 ".....	1,100
Bremen.....	1 ".....	700
Amsterdam.....	1 ".....	230
Liverpool.....	1 cs. orguinettes.....	75
Avonmouth.....	2 cs. organ materials.....	186
Liverpool.....	22 organs.....	1,068
London.....	16 ".....	1,000
Bremen.....	27 ".....	1,400
Amsterdam.....	11 ".....	725
U. S. Colombia.....	4 ".....	291
Total.....		\$7,725

IMPORTS.

Miscellaneous musical instruments, &c., 216 pkgs. \$20,661

Week Ending June 6, 1884.

EXPORTS.		
London.....	75 organs.....	\$3,900
".....	5 cases sounding-boards.....	575
Glasgow.....	1 organ.....	100
Rotterdam.....	6 organs.....	222
Bremen.....	18 ".....	1,075
Hamburg.....	16 ".....	1,470
".....	9 cases piano materials.....	675
Japan.....	2 organs.....	99
Venezuela.....	1 piano.....	145
Total.....		\$8,261

IMPORTS.

Miscellaneous musical instruments, &c., 179 pkgs. \$15,820

Week Ending June 12, 1884.

EXPORTS.		
Hamburg.....	2 cases piano materials.....	\$350
Liverpool.....	2 pianos.....	1,200
".....	12 organs.....	495
London.....	34 ".....	2,330
Bremen.....	14 ".....	550
Hull.....	4 ".....	300
Brit. West Indies.....	2 ".....	145
Australia.....	1 organ.....	94
Mexico.....	1 piano.....	350
Uruguay.....	1 organ.....	45
Argentine Republic.....	4 organettes.....	14
Total.....		\$5,873

IMPORTS.

Miscellaneous musical instruments, &c., 203 pkgs. \$21,699



PROF. M. GALLY'S Self-Playing

ORGANS and PIANOS

Real Music with EXPRESSION.

THE ONLY AUTOMATIC INSTRUMENTS WHICH PRODUCE IT.

Address M. GALLY, 76 Fifth Ave., New York.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
— NEW YORK. —

— * ESTABLISHED 1843. * —

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**CONOVER BROS.**

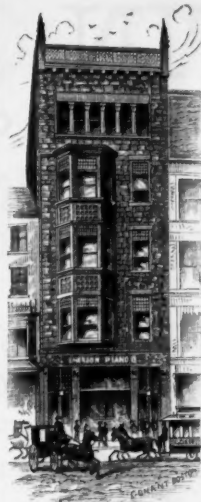
MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

235 EAST 21st STREET, NEW YORK.

**EMERSON PIANO Co.**

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— WAREROOMS —

159 Tremont Street, Boston.

STULTZ & BAUER, *Upright & Square*

701, 703, 705 & 707 First Ave.,

NEW YORK

PIANOS**HAZELTON BROTHERS,**THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, —

— * APPEAL TO THE HIGHEST MUSICAL TASTE. * —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-first St.,
NEW YORK

One of the Oldest Piano Houses now in the Trade.

— WE MANUFACTURE —

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE
EXCELLENCE OF THEIR INSTRUMENTS.**PIANOS** OF STRICTLY FINE GRADE AT
MEDIUM PRICES.**Grand, Upright and Squares.****BABY GRAND.**THE SMALLEST GRAND
PIANO MADE.Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.**GEO. STECK & CO.**

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.THE SMALLEST UPRIGHT
PIANO MADE.Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.**BEHR BROS. & CO**292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY**WM. SCHAEFFER,**

MANUFACTURER OF

Square and Upright Pianos,

456 West 37th Street, New York.

**F. CONNOR,
PIANOS.**Factory 239 E. Forty-first St.,
NEW YORK.Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.**NEW ENGLAND
PIANOS**ARE NOTED FOR THEIR
FINE QUALITY OF TONE AND SUPERIOR FINISH
CATALOGUE SENT FREE**NEW ENGLAND PIANO CO.** 32 GEORGE ST.
BOSTON MASS.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI

Mr. WM. SCHUBERT,

Mr. S. DE LA COVA,

Mr. H. WORRELL,

Mr. N. J. LEPKOWSKI,

Mr. J. P. COUPA,

Mr. FERRARE,

Mr. CHAS. DE JANON,

Mr. N. W. GOULD,

and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.
And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.



THE TABER ORGAN CO.

FACTORY

Worcester, Mass.

GUILD PIANOS.

Established 1861. Nearly 20,000 now in use.

GUILD, CHURCH & CO.,
175 B TREMONT STREET, BOSTON, MASS.
Correspondence Solicited.

BRIGGS'S

OLD AND RELIABLE

Piano Stool

MANUFACTORY,

PETERBORO, N. H.

SMITH AMERICAN ORGANS

— AND —

PIANOS

ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

112 Fifth Avenue New York.
204 & 206 W. Baltimore St., Baltimore.

CORNISH & CO.,

— MANUFACTURERS OF —

PIANOS & ORGANS,

Washington, N. J.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

HERRBURGER-SCHWANDER, MANUFACTURERS OF

Have added to their Factories a finely equipped department for the manufacture of

KEYS FOR PIANO AND ORGAN.

And are devoting special attention to the tastes of their American trade. Free delivery. Competition prices. Prompt service. Liberal conditions. Address

HERRBURGER-SCHWANDER, 16 Rue de l'Evangile, Paris, France.

THE HAINES BROS.'

NEW UPRIGHT

PIANOFORTE.

SEND FOR CIRCULAR.

HAINES BROTHERS,
97 FIFTH AVENUE,
NEW YORK.

HAINES & WHITNEY CO.,
182 & 184 WABASH AVENUE,
CHICAGO.

THE STERLING ORGAN CO.

R. W. BLAKE, Gen'l Manager.

THE POPULAR

AMERICAN INSTRUMENT,

CONTAINING
THE FAMOUS CHIMES
OF SWISS BELLS.

Factories: Derby, Conn.

New York Warerooms:

7 & 9 West 14th Street.

E. H. McEWEN & Co., Managers.

Chicago Warerooms: 179 Wabash Avenue.

R. H. RODDA, Manager.

HUNER PIANOFORTES,

SQUARE and UPRIGHT.

— MANUFACTURED BY —

JOHN F. HUNER, 511, 513 & 515 W. 42d St., N.Y.

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.

CHRISTIE & SON, 209 to 223 W. 36th St., N.Y.

BILLINGS PIANOS,

— MANUFACTURED BY —

BILLINGS & RICHMOND,

Factory, - 124 & 126 West 25th Street.
Warerooms, - - 21 East 14th Street.
NEW YORK.

JACOB DOLL,

— MANUFACTURER OF —

Pianoforte Strings and Desks,

DEALER IN MUSIC WIRE,

220, 222 & 224 East 22d Street, New York.

SPOFFORD & CO.,

Piano and Organ Hardware,

DOLGEVILLE (Herkimer Co.), N. Y.

HORACE WATERS & CO.

PIANOS and ORGANS.

AGENTS WANTED.

Warerooms, 124 Fifth Ave.

Factory, Corner Broome and East Streets,
NEW YORK.

Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

E. P. CARPENTER ORGAN CO.
ESTABLISHED 1850.
FACTORY, BRATTLEBORO, VT. | ORGAN ACTIONS.

FRANCIS NEPPERT,
Manufacturer of all kinds of
PIANO STOOLS.

Store Stools,
Music Racks,
Cabinets,
Stands.



Cloth, Felt,
Fleece and
Rubber Covers,
for Grands and
Uprights.

PIANO SCARFS, with Fronts.
IMPORTER OF PIANO COVERS.
The Largest Stock, Best Goods, Lowest Prices.
390 Canal Street, near West Broadway, New York.
CORRESPONDENCE SOLICITED.

GEORGE W. SEAVERN,

MANUFACTURER OF

GRAND, SQUARE AND UPRIGHT

Piano-Forfe * Actions.

No. 113 BROADWAY,

CAMBRIDGEPORT, MASS.

BOSTON
Musical Instrument Manufactory.

Send for Cata-
logue and Price List.



BAND INSTRUMENTS.

71 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.



SCARFS

— WITH —
Fronts for Upright Pianos.

(Patented Jan. 9, 1883.)

Piano Cover Makers and Dealers are
Cautioned not to infringe.

MUSIC RACKS,

Orchestra and Conductors' Stands,
Artists' Busto and Stools,

Fitted Grand Covers of Fleece Cloth,
Silk Plush, &c.

CATALOGUE FREE.

Imported Square Covers at European Factory Prices. Embroidered Flags and Banners.
T. F. KRAEMER & CO., 103 East 14th Street, next to Steinway Hall, New York.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.

F. W. KRAFT, MANUFACTURER OF
Action Leather, Punch Leather,
CUT LEATHER PUNCHEONS.

Also Leather for Saddlery, Gloves and other purposes.

BUCKSKINS and CAPPING LEATHER SPECIALTIES.

BRONXVILLE, Westchester County, N. Y.

JULIUS BAUER & CO.,
Piano Manufacturers,
156 and 158 WABASH AVE., CHICAGO, ILL.

PATENT UPRIGHT PIANO.

THE BEST PIANO FOR DEALERS TO HANDLE.

B. F. BAKER, 486 Harrison Avenue, Boston, Mass

CORRESPONDENCE SOLICITED FROM ALL PARTS OF THE GLOBE. CIRCULARS MAILED ON APPLICATION.

ITHACA ORGANS

Are wafted triumphantly into brilliant ascendancy over all others,
through their nightingale sweetness and unexampled durability, actually
growing better with use, therefore warranted for ten years.

SWISS CHIMES A SPECIALTY.

Novelty in styles a great feature.

THE ITHACA ORGAN AND PIANO CO.

Office and Factories, ITHACA, N. Y.

J. HAYNES, General Traveling Agent.

New York City Warerooms,

No. 26 West Twenty-Third Street. A. BAUS, Manager.

PATENT DUPLEX PIANOS.

The Wonder of the Musical Age.

The only Piano in the world that can boast of Six Unisons, two com-
plete sounding-boards, two full iron frames, developing a marvelous
system to resist strain and climatic effects, therefore warranted for twenty
years, and rendering a grandeur and originality of tone which must bring
the Duplex rapidly to the front.

PALACE ORGANS

THE BEST IN THE WORLD

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manu-
facturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

THE BAY STATE ORGAN UNRIVALED FOR
Quality and Volume of Tone

DO NOT FAIL TO CORRESPOND WITH
THE MANUFACTURERS,

C. E. HUNT & CO., 101 BRISTOL STREET, BOSTON, MASS.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

UPRIGHT PIANOS A SPECIALTY.

MASON & HAMLIN

Upright * Pianofortes,

EMBODYING LATEST IMPROVEMENTS, AND VERY HIGHEST EXCELLENCE
IN MUSICAL CAPACITY, ELIGANCE AND DURABILITY.

Entire Metal Frames, to which the Strings are directly attached by
Metallic Fastenings, securing:

1. Improvement in quality of tone; freedom from tubbiness and otherwise unmusical tones.
2. Greater durability and much less liability to get out of tune; will not require tuning one-quarter as much as wrest-pin Pianos. They are thus especially adapted to use in trying situations and climates.

It is intended that every Piano made by this Company shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs, and won for them **HIGHEST AWARDS** at every great World's Industrial Exhibition for Sixteen Years. Circulars free.

An Illustrated Catalogue of Organs, 46 pages, 4to, representing about One Hundred Styles, will be sent free.

THE MASON & HAMLIN ORGAN AND PIANO CO.,

No. 154 Tremont Street, Boston; No. 46 East Fourteenth Street (Union Square), New York;
No. 149 Wabash Avenue, Chicago, Ill.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright and Square Pianos.

1125 WASHINGTON STREET, BOSTON, MASS.

ALFRED



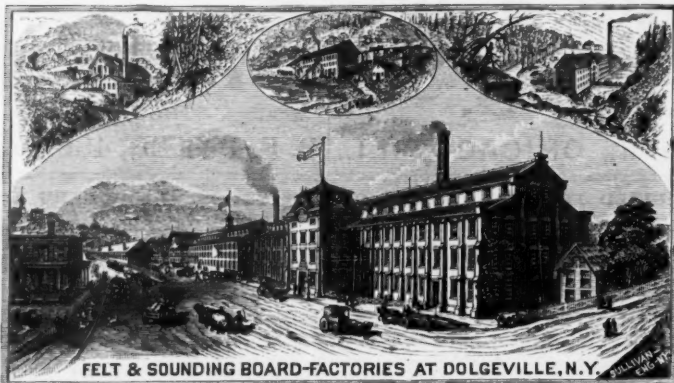
Philadelphia, 1876.

DOLCE,



Vienna, 1873.

FELT AND SOUNDING-BOARD WORKS:
DOLGEVILLE, N. Y.



FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N.Y.



Paris, 1878.

SAW MILLS:
DOLGEVILLE, OTTER LAKE, PORT
LEYDEN, LEIPZIG, N. Y.

PIANO & ORGAN

MATERIALS,

No. 122 EAST THIRTEENTH STREET, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 124th Street and First Avenue, New York.



BEHNING & SON.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full
for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street Albany, N. Y.**
Only Successor to BOARDMAN, GRAY & CO.

CHASE

PIANOS

HAVE NO SUPERIOR

The Trade Invited to Test
Quality and Price.

CHASE PIANO CO.,

Manufacture and Warerooms.

RICHMOND INDIANA.

PIANOS

CHASE

